TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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GERTRUDE BERKELEY.

TRUST ARROGANCE REBUKED.

The Ignorant Attempt Against Honest Criticism Rouses the Press.

Newspapers of Note Comment on the "Syndicate's" Latest Illustration of the Brutality of Its Methods—A Characteristic Scheme That Will Not Work.

London Daily Chronicle.

It would be a happier world for artists, actors and company promoters if they were permitted to write their own press notices and compel the public to take them at their own valuation. In England we have had instances of friction between the actor and the critic, the manager and the writer who estimates the success of his management, for the atmosphere of the theatre tends to a remarkable sensitiveness. But in America the efforts to stifle theatrical criticism in the newspapers are truly American in their scope and methods, and are creating quite a tumult in the press. The Trust is triumphant in the Eastern States in the matter of plays as in that of oil and tobacco and other luxuries of life. And the Theatrical Trust, which, as we gather from the latest New York papers to hand, consists of a very small number of astute managers who control a very large number of theatres, has determined to try and dictate the view the press shall take of its productions by the simple process of withdrawing its advertisements from the columns of the newspapers which maintain an independent attitude. Thus the *Commercial Advertiser*, which has published for some time the lucid and enlightening criticisms of Mr. Norman Hapgood, has lost the advertisements of fifteen theatres, while upon the Philadelphia *North American* a similar fate has fallen for a similar reason. These newspapers, we imagine, do not rest on so insecure a basis that the withdrawal of a few theatrical advertisements will bring them tumbling to the feet of the Theatrical Trust. But if it did, who would be the gainer? Certainly not the public, who would be momentarily deceived. Not the newspaper, which would speedily be discredited. And not the Theatrical Trust in the long run—or the short run. Press notices may be written in the central office of the Trust, but not even Tammany Hall can go out into the highways and hedges and compel people to patronize the Trust's theatres. If a play is good one hears of it soon enough. If it is bad, why not say so? Viewed from a distance of a few thousand miles, the Theatrical Trust does not look like a winner.

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The Theatre and the Critic.

The Outlook, Nov. 2.

A great deal has been said about the influence of the small group of men known as the Theatrical Syndicate, who largely control the theatres of this city and of the country, and who are represented as dictating to all the members of the profession, except to a few actors who are too powerful to be brought under their control. The evil influence of this Syndicate management, exercised in a tyrannical spirit and along lines inimical to art and therefore to the public, has been pointed out more than once; but the Syndicate in this city has recently taken a step which more clearly reveals its spirit than any criticism which has been passed upon its management. Readers of the *Outlook* are familiar with the work of Mr. Norman Hapgood, who has more than once contributed to its columns, and whose volume of historical essays on "Literary Statesmen" and biography of Lincoln have been very widely read. Mr. Hapgood is one of the small body of serious critics of the theatre; a man who treats the drama as an art and acting as a profession, and who deals with individual plays with a perfectly free hand, pointing out their cleanness or uncleanness, their weakness or strength, their approach or their departure from the highest standards of the dramatic art. His critical work in this field in the *Bookman*, and of late in the columns of the *Commercial Advertiser*, has commanded wide attention because of its intelligence and its independence.

Mr. Hapgood has not only frankly criticised the plays brought out in the different theatres controlled by the Syndicate, but he has also, in very plain language, described the origin, the development and the present methods of the Syndicate. In all this he has done what an honorable man in any profession must do—spoken the truth for the truth's sake. In this case the interest of the truth happens also to be the interest of an art and the interest of the public.

It is stated on excellent authority that the Syndicate is now endeavoring to end the career of Mr. Hapgood as a critic and to silence him by boycotting the *Commercial Advertiser*, for which he writes. It has demanded his discharge from the staff of the *Commercial Advertiser*, has stopped sending tickets to the paper, and has withdrawn all advertising. This action has been taken by the managers of thirteen theatres: the Broadway, Lyceum, Daly's, Herald Square, Knickerbocker, Harlem Opera House, Empire, Criterion, Garden, Savoy, Madison Square, Bijou, and the New York—theatres under the management of Mr. Jacob Litt, Mr. Daniel Frohman, Mr. Samuel Schubert, Mr. Hayman, Mr. Lichtenstein, and Mr. Charles Frohman. The spectacle is presented of a small group of men using the advertising of thirteen theatres as a club to silence the utterances of an intelligent and independent critic. There could not be a franker confession of weakness, a more unmistakable disclosure of the inability of the men who are now managing our theatres to appreciate the attitude of the public, or the art with which they are dealing.

The American people believe in free speech; and they will resent any encroachment upon liberty of criticism. They will especially resent any attempt, through any form of intimidation, to silence a man who is speaking on their behalf and for their protection. Mr. Hapgood is engaged in the laudable attempt to treat the drama as an art and the theatre as the stage upon which an art is interpreted. He is, in other words, endeavoring to do what he can to give the drama the position which it ought to have among the arts, and to drive from the stage those plays which, by reason of indecency, vulgarity or weakness, have no right to find place there. In this enterprise he is met, not frankly and openly, but with a vulgar weapon and in a cowardly spirit.

If the theatrical managers object to criticism, let them mend their plays. It is such criticism as Mr. Hapgood writes that the stage in America needs; and such criticism it will have, in spite of attempts to silence the critics by the boycott of the journals for which they write.

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Criticism to Order.

Chicago Post.

NEW YORK, Oct. 28.—Dramatic criticism by the yard, made to order and to suit the fancy of the managers—that is the latest demand of the Theatrical Syndicate, one which it attempted to enforce on the New York *Commercial Advertiser*.

This is indeed a remarkable story, and the best of it is that 'tis true—as to the pity of it, nothing need be said. It is well known hereabouts—and one suspects Chicago also is aware of it—that the Trust controls nearly all the theatres in Greater New York and has relations with the newspapers which insure the kindliest treatment for all its enterprises. Hence when a critic dares assert a measure of independence he is anathema to the powers that control the combine.

One critic had the Trust marked for its displeasure, and frequently had it given signs it would single him out for attack as soon as possible. This critic was Mr. Hapgood, who wrote two or three years since the clearest and fairest indictment of the Trust ever printed. The wide circulation accorded the article by the *International Monthly* made the Trust exceedingly wroth.

Even after that the *Commercial Advertiser* insisted upon publishing Mr. Hapgood's impartial comment on plays and players, which policy did not meet the approval of the Trust.

Finally, as the Trust thought, the opportunity for striking Mr. Hapgood came when the *Commercial Advertiser* reviewed Klaw and Erlanger's Liberty Belles, staged at the Madison Square Theatre. The notice stated it was not all it should be; that it was somewhat indecorous, if not indecent. It happened that all the other New York journals found in the piece naught that was naughty. Wherefore the *Commercial Advertiser* must be wrong.

Immediately the fiat went forth that all the theatres in any way allied with the Trust must withdraw their advertisements from the *Commercial Advertiser*. This was done, and the publisher was informed that the advertising would be kept out of the paper until Mr. Hapgood had been discharged.

The Trust, however, acted a little bit too swiftly, for it did not take the pains to investigate the authorship of the paragraph that had stirred its indignation. Mr. Hapgood had no more to do with it than General Lew Wallace, for it was from the pen of the musical editor.

This was something over a fortnight ago. The *Commercial Advertiser* was not to be bullied, and, naturally, did not disturb Mr. Hapgood, who is one of the most capable critics in the East.

The Trust, when it realized Mr. Hapgood had not written the notice, and when it appreciated the absurdity of its position, dismounted from its high horse, apologized (so it is understood) and reinserted its advertisements in the *Commercial Advertiser*.

The theatres that joined in the boycott against an independent critic are the Empire, Garden, Criterion, Madison Square, Savoy and Garrick, all under Charles Frohman's direction; the Knickerbocker, managed by Al. Hayman; the Broadway, controlled by Jacob Litt; the Bijou, the New York and the Casino, owned by the Sires; Daly's and the Lyceum, managed by Sam Schubert, and the Harlem Opera House, directed by Lichtenstein.

Jacob Litt was brought in line probably on account of his close connection with Klaw and Erlanger, who put on Ben Hur at the Broadway and are about to stage another big production, The Sleeping Beauty and the Beast, at his house; the Sires are cheek by jowl with the Syndicate, and Mr. Schubert is forced to bow to the clique because he has theatres in New York State that need careful attention.

The attack on Mr. Hapgood would not assume so much importance were it not for announcements made in the official organ of the Syndicate. This paper in an editorial which bore the stamp of authorization spoke for the Trust in the following extraordinary way:

Of course, it is sometimes maintained by the counting-room that it does not control or have anything to do with the editorial department, but it is a well-known fact that inasmuch as the theatre advertising commands the largest rates, and is eagerly sought for by the business department of the New York newspapers, it has in a great measure exerted some influence over the dramatic writers.

It has been demonstrated in Boston, Providence, Washington and Detroit that it is an unwise policy to patronize a newspaper which constantly antagonizes the best theatres. And now that a start has been made with the *Commercial Advertiser* it behooves the other daily papers to behave themselves.

Truly, the theatrical advertising in the *Commercial Advertiser* is an object lesson.

"It behooves the other daily papers to behave themselves!" Yes, in all likelihood. It would seem so if it be true, as it is declared here, that Hillary Bell, of the New York *Press*, was put on the blacklist of the Syndicate because he would not write a favorable notice of Faversham's stellar debut. The daily papers should behave themselves if it is true as said that a Mr. Wagstaff was discharged by Mr. Reick, of the New York *Herald* (which is notoriously the defender and apologist of the Trust), for endeavoring to write an interview with Mrs. Fiske, who, as may be recalled, is not greatly admired by the Trust. It is true if, as reported, orders were given to write down James K. Hackett when he produced Don Cæsar's Return.

It is generally conceded that the Trust wishes to extend its operations to all the large cities on as generous a plan as that upon which it now runs matters in New York. If that scheme goes through perhaps all the theatrical reviews may be written in New York and sent through the "provinces" in boilerplate style.

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Showing Its Claws.

St. Paul Dispatch, Nov. 2.

The Theatrical Trust is showing its claws in a new direction. Its latest attempt to make the public subservient is directed at the independence of the press. The Trust within the past few weeks has attempted in four different instances what virtually amounts to blackmail. It has attempted, by threatening to withdraw all advertisements from certain papers, to secure the instant dismissal of dramatic critics who had consistently and persistently attacked the high-handed policy of the Trust. The Trust wants not only to dictate what the public shall have, how much the public shall pay for it, who shall play, and what players shall be paid, and a hundred other things of the sort, but it wants to dictate what the papers shall say about each production fathered by it.

It is pleasant to relate that up to the present time no newspaper has truckled to the Trust.

The first attempt of the Trust in this line was directed at Norman Hapgood, dramatic critic of the New York *Commercial Advertiser*. Mr. Hapgood is a splendid writer, able, fearless, conscientious, and a gentleman. However, he had made himself persona non grata to the theatrical octopus, and his head was demanded. The Trust's advertisements are not now running in the *Advertiser*, but Mr. Hapgood appears still to be busy at the old stand.

The next thing heard of the Trust, it had withdrawn its advertisements from the Philadelphia *North American* because Will A. Page, its critic, was too liable to speak the truth. Another reason alleged is that the *North American*, in posting some advertising matter of its own, had used the services of a bill-posting company hostile to the Trust.

The Trust, however, has been singularly successful in some of the smaller cities, wherein newspapers depend more or less upon the revenues of theatrical advertisements. A number of critics have been let out, or assigned to other work. The real excuse is seldom given. The critic is merely dropped entirely "from motives of economy," or is told his services are unsatisfactory.

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Failed In Its Attempt.

Houston Daily Post, Nov. 3.

Some few days ago the *Post* took occasion to reprehend the Theatrical Trust for its attempt to throttle honest criticism of its plays in New York and Philadelphia. The Trust withdrew the advertisements of fifteen of its theatres from the New York *Commercial Advertiser*, making a condition of their reinstatement that Norman Hapgood, the dramatic critic, should be discharged. In Philadelphia the same thing was attempted by the Trust with regard to the *North American* and its critic. It is pleasant to be able to chronicle that the Trust has failed in New York in its nefarious attempt. The advertising has been restored to the *Commercial Advertiser* and Mr. Hapgood retains his position as the dramatic critic of that paper. The incident was exciting too much comment, and the Trust wisely decided that it was better business to hush it up. The Trust is not likely, after its New York experience, to repeat the attempt. If it should, it may rest assured that the vast majority of the newspapers of this country would, in such a case, follow the bright example of the New York *Commercial Advertiser*. The newspapers of America are not corruptible. This fact is one of the main sources of the greatness of the country.

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They Ought to Know.

San Antonio Express, Oct. 23.

The Theatrical Trust in New York is charged with trying to stifle honest criticism by withdrawing its advertising patronage from the columns of offending newspapers. Fifteen theatres withdrew their advertisements from one paper to force the dismissal of the dramatic critic, it is alleged, but of course their purpose was not accomplished. A reputable newspaper is better without than with such patronage, and theatrical managers should know that they could never gain anything by trying to stifle honest criticism by such means.

TEN THESPIANS COME HOME TO VOTE.

Ten of the votes cast at the election in this city last Tuesday came from Louis Mann and nine members of his company, who spent a tidy amount of railroad fare, not to mention several hours of valuable time, in order to exercise their inalienable right as American citizens, as the stump speakers say. The names of these patriotic and public spirited voters should be set down without further parley. Here they are: Louis Mann, Lionel Adams, Daniel Jarrett, Stephen Manley, Charles B. Sturges, Claude Yerkes, Arthur Rutledge, Frank Walsh, Charles Clarke, and Business-Manager Fred Mayer. All having registered while playing in The Red Kloof at the Bayway, they resolved that the fact that the company was appearing in Baltimore election week should not bar them from casting their ballots. Immediately after the close of Monday night's performance, then, the ten voters boarded a train for New York, and set Broadway agog Tuesday morning by dashing madly up that highway, keen to reach their respective voting places. The ballots cast, the ten voters, proud in the consciousness of having done their duty to the country and the party, hied them back to Baltimore for the matinee. And the funniest part of this story is that eight of the ardent voters went to time and expense to no purpose. For these eight, it is said, supported the Tammany ticket, while the remaining two voted for Low.

GERTRUDE BERKELEY.

Gertrude Berkeley (Mrs. Wilson Enos) is the subject of THE MIRROR'S first page portrait this week. Miss Berkeley has a reputation as an excellent character actress. Her first metropolitan appearance was in The Girl I Left Behind Me, in which play she appeared during the seasons of 1893-'94 and 1894-'95. She then retired from the stage for two years and then resumed professional work by joining the Woodward Stock company for a limited engagement of seven weeks. Such was her success that she remained with the company for nearly four years, during which time she played a very diversified line of parts, ranging from Sallie Wood in A Fair Rebel, to the Countess Charlotte in The Great Ruby. Besides these two her most emphatic successes were as Abigail Prue in The County Fair, Mrs. Vernon in In Missouri; Señora Caprice in A Social Highwayman, Madame Vinard in Trilby, and Lady Dolly in Blothe. Miss Berkeley is noted not only for her versatility but also for her handsome gowns. This season she is a member of the Greenwall Stock company, at the Columbia Theatre, Brooklyn, where she has made a most favorable impression.

A SHIFT OF BOOKINGS.

A shift of bookings was made last week by which The Helmet of Navarre, that was to have followed E. H. Sothern at the Garden Theatre on December 2, will be presented instead at the Criterion Theatre on the same date, when Virginia Harned in Alice of Old Vincennes will open at the Garden. The Helmet of Navarre will remain at the Criterion until Dec. 28, and on Dec. 30 Mrs. Leslie Carter, whose New York engagement has been postponed four weeks, will present La Du Barry at that theatre.

Delettrez, one of the oldest established houses of Paris, manufacturers of the famous perfume, Amaryllis Du Japon, are now placing on this market their most recherché, exquisite and delicate high-grade handkerchief perfumes and toilet soaps. Ask your dealer for Delettrez.

GOSSIP OF THE TOWN.

Photo by Bushnell, San Francisco, Cal.

Virna Woods, whose portrait appears above, is the author of Horatius, Frederick Warde's new tragedy, that has had its first production at Newport News, Va., recently, when it achieved a distinct success. Since then it has been played twice in New Orleans before large and distinguished audiences and it received warm commendation from the press of that city. The play was written especially for Mr. Warde, and in the role of Publius Horatius he has ample opportunity for the display of his powers. The critics say that Mr. Warde never has been seen to better advantage, and that Horatius will prove a brilliant addition to the legitimate drama. Miss Woods has been known to the literary world for some years, as a novelist and a contributor to leading magazines.

Bernard Thornton, Treasurer of the Grand Opera House, has returned from a business trip to his home in Kentucky, where he has lately inherited some valuable Bourbon County real estate.

Henry W. Montgomery, the old player who recently became demented in Chicago, was committed to the Chicago poorhouse last Thursday. Sir Henry Irving, with whom Mr. Montgomery played in Dublin forty years ago, is investigating the case. It is likely that the aged actor will soon be removed to a private institution.

The Herald Square Comedy Four, consisting of Harry Turner, Thomas Daley, Wilbur Dobbs, and R. Edgar Vance, has been engaged for the season with the Sunset Mines company.

Mrs. Leslie Carter and her company are rehearsing Madame Du Barry at the Criterion Theatre.

Wentworth Barry, of the Treasure Island company, was successfully operated upon for appendicitis at the City Hospital, Worcester, Mass., recently.

The Twentieth Century Quakers, of Philadelphia, will hold a social meeting at their clubhouse, 232 North Ninth Street, on the evening of Nov. 10. All male members of the profession who may be in Philadelphia at the time are cordially invited to attend. Jule Keene will preside.

W. L. Richmond will open a tour in Rip Van Winkle at the McCausland Opera House, East St. Louis, Ill., on Thanksgiving Day. Marie Barrett will head the supporting company. The company will play through Illinois, Indiana and Iowa.

The will of the late Lorimer Stoddard was filed at Riverhead, L. I., Nov. 7. The estate, which is valued at $7,000, is bequeathed principally to Mr. Stoddard's father and mother, Mr. and Mrs. Richard Henry Stoddard.

Charles Stewart Smith gave a luncheon in Sir Henry Irving's honor at the Lawyers' Club last Thursday. About a score of prominent bankers, financiers and lawyers were invited. After they had assembled word was received that owing to a severe cold Sir Henry would be unable to attend.

Paulina Escheverria, of Elizabeth, N. J., secured on Nov. 7 a judgment of foreclosure against May Irwin on a mortgage for $28,000 on the tenement No. 144 West Twenty-eighth Street, in this city. Miss Irwin let the judgment go by default.

During a performance of Carpenter's Quo Vadis at Davis, W. Va., Nov. 6, Mr. Farnham accidentally stepped upon and dislocated the wrist of Lillian Lancaster, the Lygia, who was kneeling at his feet.

Blondell and Fennessy have renewed their articles of copartnership for a term of years.

Saint George Hussey is making a success as Mrs. Dooley in The House that Jack Built.

Millie Linton has been seriously ill for the past three weeks, as the result of a fall while playing the German girl in My Friend from India at Proctor's Albany Theatre. She is now recovering rapidly.

Jennie Reifarth, who is a member of J. K. Emmet and Lettie Gilson's company, tripped and fell on the stage of the Columbia Theatre, Frankfort, Ind., Oct. 30. It was thought at first that one of her arms was broken, but the injury proved to be a sprained elbow.

At the recent royal reception held at Halifax, N. S., by the Duke and Duchess of Cornwall and York, one of those presented to their Royal Highnesses was Fanny Edith Carew Grant. Owing to her mother's serious illness, Miss Grant for the past two seasons has been obliged to remain in Halifax, where, however, she has filled several special engagements with stock companies in character and dialect parts, that are her specialty.

Frank Turner, manager of Turner's Pickaninnies, has secured in England the American rights of two melodramas that he intends producing in the United States next season.

William Benelli and the members of his An American Gentleman company were recently the special guests of Benjamin Norton, President of the Clover Leaf Railroad, in his private car on a journey from Toledo to Indianapolis.

During the absence of Daniel McClure, leading man with Ferris' Comedians, occasioned by illness at home last week, two of his roles were intrusted to Chauncey Holland, who portrayed them in a very commendable manner.

John M. Baldwin has resigned from Bugnie Blair's company and is now in Baltimore.

Olive Grove, of the Spooner Stock company, at the Park Theatre, Brooklyn, has entirely recovered from her severe illness of last week and has returned to the cast. Every member of the company is now enjoying good health for the first time in some weeks.

Walwin Woods, manager of the Eclipse Stock company, St. Louis, last Summer, will again assume the management for the coming Summer season. Mr. Woods is at present leading man with Carpenter's For Her Sake.

Will W. Crimens as Caleb Swan in Tennessee's Pardner.

IN OTHER CITIES.

MILWAUKEE.

King Dodo was presented at the Davidson 3 and drew a large audience. The lyrics were intelligent and clever, and the music was tuneful and bright. In a few instances unusually melodious and catchy, notably, "Two Hearts Made One," "For Love I Live Alone," "The Tale of a Rattlebox," "Old Father Time," and "Claim Thou Thine Own." The dialogue often good humor at times, though many of the gags were unmistakably reminiscent of bygone days, and the action of the piece was inclined to lag, though this defect was covered up to a great extent by a plentitude of fancy evolutions and marches that were skillfully executed and presented a beautiful spectacular effect. The stage was adorned with picturesque and handsome scenery, and the co. displayed a variety of rich and pretty costumes. Raymond Hitchcock, in the title-role, was amusing and contrived to infuse considerable droll comedy into his characterization. Miss Delamotte had several opportunities to exhibit his fine voice to advantage. Arthur Wooley, Charles W. Meyer, and Albert Juhre were excellent in odd characters. Edward A. Clarke was conspicuously good as Bonilla, though the part gave him far too little chance to display his splendid voice. Gertrude Simpson was accorded a tumultuous reception by her fellow townspeople and scored an emphatic hit, musically and otherwise. Charming Miss Ryan sang and acted gracefully. Gertrude Quinlan, by her buoyancy of spirit was a delightful figure in the cast, and Greta Ridley, as Queen Lili, lent beauty and dignity to the part. Some newcomers in the chorus somewhat impeded the ensemble, but on the whole the performance was commendably smooth and agreeable, and the production can fairly claim to be on a par with the best musical comedies, but can hardly rank among the first-class comic operas. The audience enjoyed the performance and responded with flattering applause. Thomas Q. Seabrooke 10-12. Howard Gould 14-16.

T. K. Emmet and Lottie Gilson opened a week's engagement at the Alhambra 2 in the Outpost. Mr. Emmet and Miss Gilson were roundly applauded for their admirable impersonations of the leading roles and were recalled frequently in their musical specialties. Priestly Morrison gave a manly interpretation of a young English officer, J. H. Cooper made a most convincing villain, Arthur H. Sprague offered a good illustration of a Dutch Louis Haines was amusing as Reginald, and David Rivers contributed an excellent portrayal of the Irish sergeant. Mary Horne, Jennie Reifharth, and Little Jessie all did commendable work, and the stage was artistically set. Pedd'shead Willing 10-12.

The Thanhouser co. put on a sumptuous revival of The Silver King at the Academy 4 and scored a distinct success. Director Platt handled the production in a praiseworthy manner, and the co. gave an all round good performance. Albert Brown appeared in the role of Wilfred Denver, and played the part in a manner that augurs well for his future as leading man of the co. Mr. Brown's portrayal was natural and received much applause. Frank E. Camp signalized his last week with the co. by giving a splendidly effective interpretation of the Spider. Mr. Camp was the embodiment of self possession and polished villainy, and the artistic finish and technical skill which he displayed in his work made his rendition admirable from every point of view. E. C. Chamberlin, as Jabez, stepped thoroughly into the atmosphere of the part, and gave one of the most delightful and faithful characterizations of his long and successful engagement. Francis Kirke also scored a hit as Coombe, and truthful illustrations were given by James Kyrle McCurdy, Colin Campbell, George Foster Platt, Lee Baker, Grace May Lamkin, Lulu Hastings, Kate Woods Fiske, and others. Edith Evelyn gave a most lovable and truthful conception of Nelly Denver, and Rabbie Vawene and Adeline Roth played the two children sweetly. The scenic effects by P. J. Dunigan were strikingly effective. The Girl I Left Behind Me 11-17.

The Irish Pawnbrokers was given at the Bijou 3 to the capacity of the house and furnished amusement to lovers of knockabout comedy, with lots of specialties thrown in. James Wesley Mac and William Murray Mac are the chief mirth provokers, and their efforts were decidedly successful. The performance never lagged for a moment, and the audience laughed and applauded with enthusiasm. Madie Trumbull came in for a large share of notice, and good specialties were interpolated by Ferguson and Passmore, Delmore and Wilson, The Hawthorne Sisters, and Harry Talley. Barbara Fritchie 10-12.

Der Brautwerber was given a praiseworthy production at the Pabst 2, and Manager Wachsner's excellent Stock co. again won the unstinted applause of a large and enthusiastic audience. Die Beiden Leonoren will be performed 6, and Die Jungfrau von Bellerville 10. Burton Holmes is announced for an early appearance at the Pabst in a new course of lectures.

Robert B. Mantell's engagement at the Bijou last week was both artistically and financially one of the best for several seasons, and his co. and scenery were much superior to the usual popular priced attractions. Mr. Mantell's portrayal of Cardinal Richelieu was universally praised by press and public, some of the critics declaring it to be unexcelled, if equalled.

Edwin Thanhouser has contributed half the receipts of the Academy Monday 11 to the McKinley Memorial Fund.

Lithograph passes have been abolished at all the local theatres by mutual consent of the respective managers.

Cheridah Simpson, of the King Dodo co., is a Milwaukee girl, and has been besieged by her many friends here.

The fourth year of the Thanhouser co. will commence 14, and Manager Thanhouser will distribute souvenirs on that date to commemorate the occasion.

The Blue Light Club, consisting of attaches of the Academy will tender a farewell banquet 9 to Frank R. Camp, the retiring leading man of the Thanhouser co., who has endeared himself to all classes of theatregoers.

CLAUDE L. N. NORRIS.

NEW ORLEANS.

The much heralded Maurice Grau Grand Opera co. made its first appearance before the New Orleans public at the French Opera House Oct. 31, with Lohengrin as the offering. Society was out in full force to welcome the co., and at every performance the old Opera House was crowded from pit to dome. The engagement, originally, was for four performances, but this public responded so liberally with its patronage that the management felt justified in giving an additional performance, and Faust was selected for a matinee 3. Lohengrin was undoubtedly the most artistic performance of the series, not a word of adverse criticism being heard in any direction, whereas the other operas, Carmen, Manon Lescaut, Les Huguenots, and Faust in particular, came in for their share of criticism. Then, again, Lohengrin was given in its entirety, while in the other operas considerable "cutting" was manifest. With Madame Emma Ramos, Madame Schumann-Heink, Messrs. Van Dyck, Bispham, Muhlman, and Edouard De Reszke in the cast, Lohengrin will long live in the memories of those who had the good fortune of witnessing the performance. Carmen was given 1 with the incomparable Calve in the title-role, and though vocally the great singer did not come up to expectations, her dramatic ability and charms of person overcame the shortcomings engendered by a persistent throat trouble. Mr. Gilbert, who sang here for a season two years ago, was only a fair Don Jose, with the exception of his rendering of the "flower song," that was excellent. Mr. Journet, as Escamillo, was vigorous and effective, and picturesque in attire. Miss Fritzi Scheff, as Michaela, was the success of the evening, and her efforts drew forth considerable praise and applause. Manon Lescaut was put on 3, matinee, and Sybill Sanderson and M. Salignac carried off the honors of the afternoon. Both were in magnificent voice and, in a dramatic sense, were thoroughly in harmony with their respective roles. Les Huguenots 2 with Madame Gadski, Madame Sembrich, Louise Homer, Edouard De Reszke, De Marchi, Journet, and Scotti in the cast, proved a great performance. Mr. De Marchi came as an unknown quantity, but soon established his worth as a first-class tenor, winning golden opinions and most flattering press notices for his artistic work as Raoul. The only regrettable feature of the whole series was the presentation of Faust by others than those advertised to appear. Calve, Edouard De Reszke, and Dippel were to have sung, but for some reason or other Susanne Adams, Gilbert, and Journet replaced them, and in consequence the performance was very unsatisfactory. The choruses and orchestra were at all times in excellent form, and came in for considerable commendation. Aside from its artistic and social success, the engagement has been a most profitable one, $40,000 in round figures being the total receipts for five performances. Credit should be rendered Messrs. Edgar Strakosch and S. Krouberg for their successful handling of the venture at this end. The co. goes from here to Houston for one performance, then to Los Angeles and then for a two months' stay in San Francisco.

Jefferson De Angelis and a fine co. appeared at the Tulane Theatre 3-9 in A Royal Rogue. Henry Norman, John Dudley, Helen Byron, Adelia Barker, Gertrude MacKenzie, Adine Bouvier, and Alice Mande Poole are valuable members of the co. The choruses were attractive, and sang with good effect. The stage settings were handsome throughout. Florodora 10-16.

The Sorrows of Satan, presented by an ordinary co., was at the Crescent Theatre 3-9 and drew but fairly during the week. Edward Mawson was a redeeming member of the cast. The Girl from Maxim's 10-16.

At the Grand Opera House the Baldwin-Melville Stock co. presented Northern Lights to packed houses week 3-9. Maurice Freeman was a dashing John Swiftwind, and in the several strong scenes that the play affords him acquitted himself with distinction. J. M. Sedgwick was a villainous Sidney Sherwood, Lotta Linthicum as Helen Dare was sympathetic and made the most of a role that does not call for much effort. As Florence Sherwood Lucia Moore was cruelly cast, and as Dorothy Dunbar, the Little Sister, Minnie Seymour was heartrending. F. J. Webber made a humorous lover. L. O. Hart was the soldierly Colonel May, and, as such, did good character work. H. Percy Mehlen, T. R. Findlay, Hugh Gibson, and Glenio Scoda were excellent in their respective roles.

Our Annual French Opera House Stock co. is due here 10 and will open in Les Huguenots 10. A. Robert, the manager, accompanies the troops.

The Anthons, under the management of H. G. Fearon, will present the Aubrey Stock co., of New York, in Paul Kauvar 9-16. Artistocracy 17-23.

J. MARSHALL QUINTERO.

SEATTLE.

Probably the greatest concourse of "minstrel men" that Seattle has known were here Oct. 27. West's and Haverly's Minstrels arrived for their respective openings, and Hi Henry's, that played here two weeks ago, came in town on their way East. The Hi Henry co. remained over night to see across the footlights the doings of their associates in the profession, and all these minstrels, in their combined numbers, practically owned the town. Although both West's and Haverly's deliberately made their dates here for the same time, neither will have cause to regret it, as the business done by both was very satisfactory. On the opening night the S. R. O. sign was displayed at all three theatres.

West's Minstrels were at the Grand Opera House 27-30. The settings of the first part were especially elaborate. Of the vocalists, George Jones won the honors, scoring a hit with his song "The Game of Eyes." Billy Van was the star of the comedians, and his "slow train" story drew forth storms of applause. The Three Rio Brothers, acrobats, and the Zeb and Zarrow trio of bicyclists were two excellent features of the olio. Joss of the Bar Z Ranch 1, 2. The Casino Girl 3, 4. A Texas Steer 7-9.

The name Haverly has long stood for all that was best in minstrelsy, and the entertainment offered by Haverly's Minstrels at the Seattle 27-29 was of such general excellence as to add fresh laurels to their high standard of merit of the past. George Wilson, as the premier comedian, has lost none of his ability to entertain, and scored his usual hit. Dan Allman, Eddie Mazier, John W. Bury, and Billy Pearl were his assisting fun makers, and were entirely capable. George Morgan possesses a remarkably clear and distinct voice, and his selections received many encores. All the acts of the olio were well done, but Garden and Somers in musical selections are the most deserving of praise. Under Two Flags filled out the week at the Seattle, playing to fair business 30-2. The version was by Leon M. Hattenbach, who played Bertie Cecil. He and Louise McCallum, as Cigarette, scored mildly, but were given poor support. The Seattle will be dark 3-9. The Wilbur-Kirwin Opera co. 10-16.

The King of the Opium Ring played to a solid week of S. R. O. at the Third Avenue 27-2. They already hold the record for attendance at this popular theatre, where good business is always done by a deserving attraction, and it was merely a matter of counting those standing for the establishment of a new record. The play was interpreted by a strong cast. Genevieve Kane, as Georgette, dressed strikingly, and acted well. Robert Bailey gave an artistic characterization of Wah Sing, the educated Chinaman. M. Murray as George Macy, Ned Curtis as Toby Bucher, and Lizzie Mulvey as Duty Peck, came in for a share of the honors. The acrobatic work of the Four Schrode Brothers and the Juggling of Pelot were also features. A Wise Woman 3-5. Adolph and Rudolph 10-16.

The first concert of the Seattle Liederkranz Society will be given at Germania Hall 3. Professor Lenhen, who has charge of the affair, has arranged an excellent programme, and an enjoyable evening is assured.

Considerable interest has been manifested in the completion of the new theatre at Everett by many of our citizens, and a party of one hundred will be present at the opening, that takes place 4, as the guests of the local management. J. D. Farrell, president of the Pacific Coast Steamship Co., has placed at the disposal of the local management the elegant steamer "Queen" at the disposal of the party. The construction of the new theatre was under the charge of Charles R. Bebb, and the interior furnishings are by Frederick and Nelson, both of this city.

Professor J. H. Wilson's Juvenile Minstrels, that gave a very pleasing performance at the Grand Opera House some little time ago, are shortly to make an extensive tour of the Northwest, and have almost completed their rehearsals for their appearance at a local theatre within the next few weeks. Special scenery has been constructed, and a transformation, with calcium effects, is to be a feature.

Messrs. Cort and Reilly's new Spokane Theatre was opened 28. The scenery, from the studio of Grace Widaker and Sheridan Jenkins, of this city, is said to be very beautiful. These people have done some excellent work since they organized the first scenic studio of the Northwest, and their work is now in great demand.

RODNEY D. WHITE.

KANSAS CITY.

The past week, 3-9, has undoubtedly been the best in point of merit Kansas City has enjoyed this season. The attractions at all the theatres were uniformly good, and in more than one case decidedly the best yet offered. The first high-priced attraction of the year, Foxy Quiller, will open 7 at the Auditorium, and an immense advance augurs well for the success of the engagement.

The Auditorium Stock co. played to S. R. O. the first four nights of the week. The Grand has been sold out completely by noon each day, and the same state of affairs maintained at the Gillis. The Orpheum, with its immense capacity, does not fill out so quickly, but has been filled to overflowing nightly. The attendance at the Century was light Sunday, but the local critics were so unanimous in their praise of the opera co. that the audiences have been excellent ever since.

Ward and Vokes were seen at the Grand in The Floor Walkers, the best play they have ever been seen in here. The songs and dances were new, bright and attractive, and the costuming, especially the gowns of Lucy Daily, were gorgeous in the extreme. The stars were as amusing as of old, though they are not as much in evidence as formerly, excellent parts also having been given to their two capable assistants, George Sidney and Joe Kelly. The former, in his familiar Jewish character of Izzy Mark, and the latter as the opium fiend, could hardly have been improved upon, and were very popular with the audiences. Lucy Daily danced and sang as cleverly as ever, and Margaret Daly Vokes repeated her former successes. The latter's specialty with George Sidney was the hit of the performance. Too much credit cannot be given to Oliver Labadie, who directs the production. 'Million 10-16. Primrose and Dockstader's Minstrels 17-23. The Governor's Son 24-30.

With only its regular co. engaged with the leading man, Carleton Macy, back in the cast and with a straight and comparatively simple play, the Woodward Stock co. seemed perfectly at home in Hip Van Winkle 3-9. The stock co. went to Joplin 7, playing the way to Percy Quiller. Rip Van Winkle closed the week of the three weeks' engagement during the run of A Midsummer Night's Dream, and was put on with a care and attention that would have done credit to any production. Carleton Macy has played the title part before, and showed a grasp of the character seldom seen in stock work. He has fully recovered from his recent severe illness, and was warmly welcomed by his many friends. Jane Kennark was effective in the rather limited role of Gretchen, and Robert Gaylor earned applause and received its equivalent in encores for his careful work as Derrick Van Beekman. Helen Millar and Walter Gresham played the children's parts well. Mr. King, Mr. Sumner, and Miss Lovering completed the cast, and were very satisfactory. Never Again 10-16.

A capital performance of Pinafore marked the opening of the week at the Century. The Andrews-Butler Opera co. appeared to advantage, and the opera was given in a finished manner, that call of careful and conscientious rehearsals. Ed Andrews scored as usual as Sir Joseph. A. C. Barnes was an excellent Dick Deadeye, and George Andrews and James Stevens made the roles of Captain Corcoran and the sang well the roles of Captain Corcoran and the Boatswain. Jay C. Taylor was well received as Ralph Rackstraw. Of the women, Nellie Andrews deserved credit in the leading part of Josephine, while Little Buttercup was well done by Irene Palmer. The Bohemian Girl 10-16. The Fencing Master 17-23.

The Gillies presented Dancers of Paris 3-9. Nearly all the recognized variation of villainy are shown during the twelve scenes, and a thrilling telegraph wire walking episode was a feature of the production. The co. was a capable one. The Tide of Life 10-16.

FRED CAMPBELL.

MONTREAL.

It is to be regretted that only a light audience greeted the opening of John Mason in The Altar of Friendship 4, and certainly if the performance meets with what it deserves business should be large the rest of the week. It is one of the best plays we have had here this season. Mrs. Ryley has written a clever play that tells a pretty and interesting story in a straightforward manner. It has plenty of heart interest and the dialogue is bright. In Richard Arthurbest John Mason has a part that fits him like the proverbial glove, and plays it with that ease and naturalness that demonstrates a finished actor. The part of Arnold Winstrith is a difficult one, but was handled with great skill by Malcom Williams, who struck the keynote of the character on his first entrance and continued consistently throughout. Dodson L. Mitchell did a strong piece of character work as Pilgrim. Harry Harwood scored as the American, as Pilgrim. Harry Harwood scored as the American, as Colonel Sartoris, Charles Arthur gave a neat sketch of Lord Fitzmore, while David Russell and W. V. Ferguson did well in minor roles. Rosette Comstock acquitted herself well in her various roles. Rosette Comstock acquitted herself well in her various roles. Margaret Fuller did quite a charming little Dorothy. Margaret Fuller did quite a charming little Dorothy. Florence Arbuthnot, Laura Almonino was an excellent Mary Pinner. Mrs. E. A. Eberle's Lady Chalmer was a good piece of comedy, and Miriam Hutchins was an acceptable Mrs. Ward. The three settings used were very artistic.

For any one who wants two hours and a half of genuine, human hearts supplied it, and at the Francais 4-9 the audiences did seem to want it. They elevated the hero and hissed the villains, male and female, wept with the pathetic child, and laughed at the comedy tramp. Fred Fairbanks and Amelia Lozo appeared in the leading roles. The rest of the co. were capable, and the play was well staged. The Telephone Girl 11-16.

Michael Strogoff, that was played with success earlier in the season, is doing good business at the National Francais.

The Opera Comique, built on the site of the old Eldorado Music Hall, was opened on Monday night, 4. The theatre, though small, is bright and pretty and well fitted for the sort of entertainment, light opera, that is to be given there. The orchestra is under the direction of Professor J. J. Goulet, who for some seasons past has conducted the Symphony concerts here and who went over to Paris to engage the actors for this co. The opening opera was La Fille du Tambour Major. The co. consists of eleven principals and a chorus of twenty. Messrs. Hersult and Dange, Mlle. Meisonier, and Mlle. Valtour all made good impressions.

Le Maitre de Forge, with vaudeville between the acts, is at the Monument National, and La Princesse de Canaries at the Gaiette.

A benefit is to be tendered to Mrs. Frank Murphy in the Arena 28. Mrs. Murphy has been connected with theatrical life in Montreal for over twenty years. She has been manageress of the Academy and Her Majesty's, now Proctor's, at different times, and has also been instrumental in bringing some of the finest musical talent to the city. Of late years some of her ventures have not been financially successful and the benefit is a token of appreciation from her many friends. The programme will consist of high-class vaudeville.

McEwen, the hypnotist, under the management of our old friend, Ed Varney, gave an interesting entertainment at Windsor Hall 4-9. It is both amusing and instructive. A free performance was given by Mr. McEwen in the window of the Star publishing offices, and the crowd attracted was so great that the exhibition had to be discontinued.

W. A. TREMAYNE.

NEWARK.

That "the play's the thing" has been quite satisfactorily demonstrated to every manager in this city during the week of 4-9. The star of the houses and the pecuniary results therefrom have been most pleasing.

The Newark had a novelty in The Chaperons, sung by Frank L. Perley's Comedians. Good houses attended 4-9, but the production deserved still larger returns. This musical comedy, by Frederick Ranken and Isador Witmark, is one of the best offerings of the sort we have had recently. The book contains many bright lines, and some capital lyrics, and the music is charming throughout. A few changes tending to make the plot more concise will improve the comedy greatly, and these made it should score a big success in New York. The co. is a capital one. Marie Cahill is a delight in the role of a very worldly chaperon. She is a finished actress and a comedienne of rare ability. Walter Jones is amusing in an Irish role, and has a topical song that is a gem in its way. Joseph C. Miron has a congenial role and his splendid bass voice is heard to advantage. Digby Bell makes much of the role of a rich American, and Tempier Sazo was an excellent leading man, and a fine singer, though he did not have enough chance to show his vocal powers. Louise Gunning, and Frances Wheeler were dainty and girlish girls, and Eva Tanguay was industrious but rather noisy in a low comedy role. Ed. Redway, E. Lovat Fraser, May Boley, and Margaret McKinney are others who deserve mention. The scenery and costumes are fine, and the chorus is large and comely. Pinerdora 11-16.

Lovers of Dickens and all others who appreciate the artistic telling of an old and interesting story were more than grateful to Mr. Blaney for his new gothic factory production of the dramatization of "A Tale of Two Cities," entitled The Only Way, at Blaney's Theatre. The opening night of the week was a benefit to the Hebrew Ladies' Relief Society, and standing room was at a premium, but S. R. O. has been the rule each night since. The play well deserves the success it has achieved at this house. Though he omitted the part of Sydney Carton with little preparation, Mr. Kolker had presented a finished portrayal and gave new evidence of his versatility. Beryl Hope was very pleasing as Mimi, as was Teresa Maxwell as Lucy Manette. The other men in the cast were, without exception, acceptable in their several parts. An African King 11-16.

In Sowing the Wind, Manager Jacobs, of Jacobs' Theatre, gave to his co. a test to which, to it said to his and their credit, they most nobly responded. The play has run the entire week to S. R. O., the orchestra being shifted to one side to provide greater seating capacity. James M. Brophy, as Brabazon, was quite equal to the part and showed much depth of feeling in the stronger situations. Una Abell, as Rosamond, was a dainty and charming figure. Brinker, as Beaumont, was a distinctive character and a fully competent representative of the part. The co. earned and received much credit for its careful and conscientious work. Mr. Barnes of New York 11-16.

At the Empire Theatre The Royal Lilliputians in The Merry Tramps filled the house each night and have kept the audiences laughing. The big people of the co. had only to come on the stage to cause fun, while the little ones with their pleasing songs, dances, and witticisms were the life of the play. The chorus was excellent, and their bright costumes made a brilliant spectacle, which was well set off by the effective scenery. Williams and Walker 11-16.

Proctor's new theatre is progressing so rapidly that it is likely to be doing business during the holidays.

C. L. NELSON.

ST. PAUL.

Richard Golden presented Old Jed Prouty at the Metropolitan Opera House Oct. 31-2. Richard Golden was admirable in the title-role. Harry M. Morse was decidedly good as Zeb, Robert Craig as Zack Wilcox, Maurice Pike as Joe Stover and Horace Bushby as John Todd, did meritorious work. Melville Collins as the Boston drummer, demonstrated that he is a pianist of no mean ability. Ruth Royal was pleasing as Fanny Todd. Little Leota Sinclair, a winsome child, was delightful as Baby Alice. Grace McLeod was interesting as the French maid. Katherine Kittleman, Kate Medinger, Harry McFadden, and others in the cast were also capable. The Rockmont Choir was a feature. Blanche Walsh's artistic and intensely emotional portrayal of Janice Meredith scored a success 2-6. Robert Lowe, Mason Mitchell, and Emmet Shackelford was liberal applause. Mr. Shackelford is not unknown to St. Paul theatregoers, and his admirable impersonation of Colonel Bahl pleased his many friends here. Good work was also done by R. Paton Gibbs, Robert Whittaker, Robert Harold, Denham Maley, Forrest Flood, Oscar Burrett, Harriet Sterling, and Rose Brehan. Thomas Q. Seabrooke 7-9. King Dodo 10-12.

Robert B. Mantell, with a capable supporting co., presented Richard III, Hamlet, Othello, and Romeo and Juliet at the Grand Opera House 3-9, opening to large and pleased audience. Mr. Mantell's Richard III was a forceful portrayal throughout, and evoked hearty applause. Mr. Mantell has long been a favorite with St. Paul audiences, and the audience the opening night showed the appreciation of his efforts and gave him a cordial welcome. Mark Price, as actor of ability, played the Earl of Richmond admirably. Marie Booth Russell, as Lady Anne, sustained the role with dignity and expression. Minnie Monk was a stately Queen Elizabeth. Master Richard Hudson and Mary McGregor, as the two Princes, were good. W. J. Bowen's Duke of Buckingham was an excellent portrayal. Robert G. Stowe and Alfred H. Hastings deserve mention. Hamlet was presented 4, and won the favor of a large audience. Mr. Mantell's Hamlet was an artistic and scholarly portrayal. His soliloquies were rendered with much expression, and elicited hearty applause. Marie Booth Russell was a pleasing Ophelia. Mark Price as Claudius and Minnie Monk as Queen Gertrude, were deserving of praise. Alfred H. Hastings as Polonius W. J. Bowen as Laertes, E. M. Bostwick as Horatio, and Robert G. Stowe as the Ghost, were good, and the rest of the cast very acceptable. The Irish Pawnbrokers 10-16.

The initial concert of the season by the Minnesota State Band, under Director C. M. Sellinz, was given at the Grand Sunday afternoon 3. A large and appreciative audience enjoyed the good programme. The work of the Metropolitan Quartette, composed of Clara Williams, Mrs. Jane Huntington, Harry H. George, and Harry Phillips, was exceptionally good.

GEORGE H. COLGRAVE.

BUFFALO.

The Castle Square Opera co. opened a seven weeks' engagement at the Teck 4, and will sing two of the well-known grand operas in English each week, alternating the opera nightly, to evenly distribute the work among the members of the co. The co. will be the first to give an extended season of grand opera in Buffalo, but the good attendance of the opening week indicates that the venture will be a popular success. Il Trovatore was the opening bill 4, and introduced some strong principals and fine choruses. The staging was all on a handsome scale and much superior to the settings used here recently by the Grau co., at three times the prices. Adelaide Norwood sang the role of Leonora artistically, and her beautiful soprano was clear and accurate and full of feeling. Joseph F. Sheehan sang Manrico in a riveting way that brought him numerous recalls. Ethel Houston De Fre was a fine Azucena, and her rich contralto was heard to advantage, while William Pruett, as the Count, acted well and sang finely. P. J. Boyle was good as Ferrando, and Maude Rany and George Feaney filled the minor roles effectively. Carmen was sung 5 with charming Josephine Ludwig in the title-role. She sang splendidly and was warmly received. Gertie Remington was an ideal Micaela. Reginald Roberts sang well as Don Jose and acted capitally, while Winfred Goff made a most excellent Escamillo, both in voice and action. The other roles were all well sung by Marion Ivel, Maude Raney, P. J. Boyle, J. P. Coombs, Frank Raney, and George Feaney. Elaborate mountings made Carmen a scenic success, and the chorus was admirable. The orchestra, under Emerico Morreale, did excellent work. Aida and La Boheme will be alternated 11-16.

Maude Adams drew large audiences to the Star 4-9 to witness the new play, Quality Street. While not up to the Little Minister standard she made her usual hit.

Liebler and Co.'s fine production of The Christian was presented at the Star 7-9 and drew well. E. J. Morgan, as John Storm, gave strong and impressive impersonations, and Elsie Leslie, as Glory Quayle, was charming and clever. An excellent supporting co. and elaborate scenery helped the performance considerably. Francis Wilson 11-16.

Crowded houses greeted Up York State at the Lyceum 4-9. The Adirondack region and its interesting people were faithfully presented, and the love affair and troubles of the young folks finely portrayed by David Higgins, Georgia Waldron, and a good supporting co. An American Gentleman 11-16.

Harry Glazier appeared at the Academy 4-9 before good audiences as Prince Otto in Otto Skinner's dramatization of that novel. Elizabeth Lee as Seraphina, Matthew McGinniss as Gottfried, and the balance of the co. made good impressions. At Cripple Creek 11-16.

FRANK R. WILCOX.

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DETROIT.

Sam Toy pleased large audiences at the Detroit Opera House 4-9. Samuel Collins, as Li, was irresistibly funny. Dudly, the Maid, as played by Paula Edwards, was well deserved applause. Captain Bobbie was excellently portrayed by Melville Stewart. Sir Jerry Lambert was droll as the Emperor, and Henry Lambert executed a very graceful dance that pleased nightly. Marie Celeste, as Sam Toy, was capital. Annie Cameron as Wun Lung, Harold Vizard as Sir Hugo Preston, S. Piggott as Lieutenant Tucker, and Joseph Canto as Fo Pop were all good. Elsie Reeves, Marie Welch, Dorothy Maynard, Mary Kier, Helen Maynard, and Jeanette Palmer appeared as the mandarin's wives. The chief role, that of the mandarin, Yen How, was played by George K. Fortescue, who was as funny as of yore. Way Down East 10-16.

Arizona is being given at the Lyceum Theatre 4-9, and is delighting large audiences. It is to be questioned whether the present cast is as good as that of last season, or previous ones, although no one can dispute but that they were very earnest in their endeavors and were rewarded by frequent applause. The following was the cast: Harrison Armstrong, Henry Canby; George T. March, Colonel Bonham; John T. Dillon, Sam Wong; Sylvester Cornish, Mrs. Canby; Gertrude Perry, Estrella Bonham; Helen Howard, Lena Keller; Sydney Ainsworth, Lieutenant Denton; Elsie Esmond, Rosita Canby; R. H. Calvert, Captain Hodgman; Maude Barker, Miss McCullough; Ben D. Deane, Dr. Fenton; Sherman Whitbeck, Lieutenant Hallark; John Drury, Tony Montano; C. H. Mitchell, Sergeant Keller; Marshall Farnum, Lieutenant Young, and Frank Brown, Major Cochran. The Governor's Son 10-16.

Lost in the Desert occupied the stage at the Whitney Opera House 4-9 and was played by an able co. that includes a troupe of Arabian acrobats. Charles H. Stewart was manly as the hero, Jack Knowles. Helen Astley, as Helen Bradford, was sympathetic. A. G. Henderson appeared as the villain, Duncan Howells, and received many kisses, testifying to the realism of his work. The Arabs did some astonishing feats in the acrobatic line. From Scotland Yard 10-16.

Theodore Thomas and his orchestra was greeted by the Y. M. C. A. course for its opening concert, given at the Light Guard Armory, Tuesday evening. A very large audience of 8,000 was in evidence, completely filling the armory. The efforts of the noted leader and his assistants were amply appreciated. After the concert the entire orchestra were handsomely entertained by the Detroit Musicians' Club.

A. FRANCIS.

PITTSBURG.

Joseph Jefferson appeared at the Alvin Theatre 4 before a fair but enthusiastic audience in Rip Van Winkle. Mr. Jefferson was most cordially received, and was called before the curtain at the end of the first act for a speech, that was most heartily given. His support included John Jack as Derrick, Van Brunt, George W. Denham as Nick Vedder, and Pfeiffer Paget as Gretchen, all of whom were good. The Rivals, the Cricket on the Hearth, and Lend Me Five Shillings will be given during the week. The Climbers 11-16.

Chauncey Olcott opened a two weeks' engagement at the Bijou Theatre 4 in Garrett O'Magh to one of the largest houses of the season. The play is one which suits the personality of the star and is replete with Irish wit and humor. Among the songs sung by Mr. Olcott were "My Sweet Queen," "The Land I Love," and "Paddy's Cat." The supporting co. was good, but Margaret Fitzpatrick, Edith Barker, Estelle Carr, and Mary Mason deserve special mention.

The Grand Opera House Stock co. presented The Shaughraun 4-9, that proved one of the best productions the co. has given. All the members of the co. were seen to advantage, and the scenery was new and especially good. Mr. Ingersoll as Con, the Shaughraun, made a hit. John Waldron took full advantage of the opportunities offered him in the role of Captain Molineux. Wilton Taylor as Corry Kinchela was excellent. William Terrance as Father Dolan made the most of a small part. Sarah Truax and Belle Archer as Claire Ffoliott, but did that Belle is her usual artistic way. Jane Irving as Arta O'Neale, and Alice Gale as Mrs. O'Kelly were both good, while Marie Ballou as Moya was charming. Saving the Wind 11-16.

For Her Sake was presented at the Empire Theatre 4-9 to very large and enthusiastic audiences. The play was well staged and the costumes beautiful. The best work was done by Frederick Montague as Prince Vladimir Walenoff. Others of the men worthy of praise were James A. Hunter as General Gradoff, George Howson as Lieutenant Boutow, W. Fred Jones as a police spy, Albert Livingston as Lord Chumley Harcourt, and Thomas R. Mackenzie as a serf. Lottie Allen was strong as Princess Walenoff, and Gretchen Hathaway as Phillie Grey, and Florence Coleman as a serf girl are also good. A Gambler's Daughter 11-16.

WILLIAM M. BOSTOCK.

MINNEAPOLIS.

At the Metropolitan Theatre Tim Murphy presented A Capitol Comedy Oct. 31-2 to fair business. Mr. Murphy made a decidedly favorable impression as Joel Gay. Dorothy Sherrod made a character picture as the Senator's Daughter. George Oliver Morris was somewhat disappointing as the Senator. Mrs. Audrey Powell, John R. Marble, James Durkin, and John Benton contributed excellent support. Thomas Q. Seabrooke returned 3-9 in A Modern Crusoe, opening to a large house. Mr. Seabrooke made the most of the title-role, his work in the third act being especially effective. Lynn Pratt was a satisfactory secretary. Isabelle Evesson won marked favor as the female physician. Elizabeth Stewart, Arthur Morrell, and Otis Sheldon deserve special mention notwithstanding they were cast in minor roles. Blanche Walsh 7-9. A Brace of Partridges 10-12.

At the Bijou Opera House the Hopkins opened for a week 3 to a large house and made an emphatic hit. Rose Melville gave a highly artistic portrayal of the title-role. Her support was excellent throughout, the work of R. F. O'Connor, Stuart Murray, Delancy Hickey, and Maude Ramy and George Feaney filled the minor roles effectively. Carmen was sung 5 with charming Josephine Ludwig in the title-role. She sang splendidly and was warmly received. Gertie Remington was an ideal Micaela. Reginald Roberts sang well as Don Jose and acted capitally, while Winfred Goff made a most excellent Escamillo, both in voice and action. The other roles were all well sung by Marion Ivel, Maude Raney, P. J. Boyle, J. P. Coombs, Frank Raney, and George Feaney. Elaborate mountings made Carmen a scenic success, and the chorus was admirable. The orchestra, under Emerico Morreale, did excellent work. Aida and La Boheme will be alternated 11-16.

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ardson, and George Maxwell being noteworthy. Robert B. Mantell 10-16.

The Royal Italian Band will appear in concert at the Lyceum Theatre Dec. 29.

The first entertainment of the Minneapolis Dramatic Club, a new amateur organization, was given at Century Hall Oct. 30 to a large audience. Grimoire, and Six and Eight Pence were presented in a very creditable manner. Those participating were George Willard, Gilbert Byron, both semi-professionals; Brayton Byron, George Case, Mrs. T. G. Winter, Miss Hough, Susanne Fletcher, Helen Kenny, Helen Hall, Sewall Andrews, Walter Hudson, Carl Delate, Mrs. George P. Douglass, and E. C. Gale. Mrs. S. C. Tooker is the moving spirit of the club, and the dramatic director is Clayton D. Gilbert, of the Johnson School of Music, Oratory, and Dramatic Art.

F. C. CAMPBELL.

LOUISVILLE.

Otis Skinner filled his annual engagement at Macauley's 4-9, presenting Francesca Di Rimini in a most finished and highly creditable manner. The work of the star drew forth the highest evidences of appreciation from the large audiences, as did that of the supporting co., prominent in which are William Norris and Ambrey Bouccicault. The play was magnificently staged and the incidental music notable. The Climbers 7-9.

The offering at the Avenue Theatre 2-9 was The Night Before Christmas, with good scenic effects and a capable co., including Ned Bisley, a Louisville boy, who plays a tramp part well. The attendance was large. Man's Enemy 10-16.

The Moffett Stock co. was seen in The Private Secretary 4-9. Carl Searle Smith and Julia Stuart scored heavily, and the other members of the co. did good work in well fitting parts. Warden and Shepherd and Cole and De Leare furnished the vaudeville part of the entertainment. Dorin 11-16.

Louisville is to be one of the cities to see the Liebler production of A Gentleman of France before the New York engagement.

Osborne McCarthy, who did good work as Chester of the May Music Festival chorus and who is drilling a chorus organization for the next festival, has organized a musical society that is styled the Cecilian Club. It numbers in its membership the best local musical talent.

Ernest L. Arnal has joined Joseph Bulliby and will in the future be connected with the Otis Skinner co. as press agent. Mr. Arnal was formerly dramatic critic of the "Courier-Journal" and attracted considerable notice by his fearless and scholarly work. Affable in manner, he has formed a host of friends. He is possessed of an attractive personality and in addition is thoroughly equipped in every way for success in his new endeavor.

CHARLES D. CLARKE.

JERSEY CITY.

Edward G. White's co. in The Two Little Vagrants made its second visit at the Academy of Music 1-9 to good business. The old play goes as well as ever, and the co. is strong. The settings are rich. Fun for the children is supplied by Nora Harrison. She was ably assisted by Lew Hunt; as Claude, Arthur Gardner did good work; Ida Lewis, Richmond Hayden, and Gertrude Gilbert, Virginia Fiske, Grace Cassidy, Mrs. Gardner, Mrs. Fiske, Lillian Hall Rooney, Helmer, Katherine De Voe, Lillian Hall Rooney, Helmer, Katherine De Voe, Gilmore, Frank Landon, Sydney, and Vivian Hallinger, in the minor parts, were all good. The Allen Stock co. opened a 4 weeks' engagement at the Bijou 11-16. An Actor's Romance 18-23.

The White Slave, realistically staged, and in the hands of actors who took it seriously, held forth at the Toronto 4-9 to crowded houses. The play still seems unusually popular, and the performances was enthusiastically received. Caught in the Web 11-16.

F. V. McARDLE.

CLEVELAND.

Francis Wilson in The Strollers was at the Euclid Avenue Opera House 4-9. James O'Neill 11-16.

The Village Postmaster held forth at the Lyceum Theatre 4-9. The Evil Eye 11-16.

At the Cleveland Theatre, Scotland Yard was the attraction 4-9. The White Slave 11-16.

WILLIAM CRASTON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Una Clayton co. (return) Oct. 24-26 in The Middleman, A Midnight Masquerade, and Under Two Flags to fair business. The Gay Morning Glories Burlesquers 28-1; good performances; fair attendance. Rentfrow Stock co. 28-1; good performances; business. The Night in a Bar Room 30; small business; fair co. Murray and Mack in Shooting the Chutes 30; good performances to S. R. O. Shadows of Sin 2; poor performances; light business. Peast 4. The Unseen Enemy 7. Human Hearts 8. Adelaide Thurston 9. Charles B. Hanford 11. U. T. C. 12. Clarice Vance 13. Frederick Warde 14, 15. Jefferson De Angelis 16. Fiske's Minstrels 18. Rent Lyons 21. Richard Carvel 22. Alvin Joslin 23.

FORT SMITH.—TILLES THEATRE (Ed. S. Spink, manager): The Burgomaster Oct. 28 to S. R. O.; audience pleased. Rickards and Pringle's Minstrels 4. Adelaide Thurston 11. U. T. C. 14. The Star Boarder 16. Frederick Warde 18. Jefferson De Angelis 20.——TYRE: John Hayes Hottly left here last week to join Whallon Worth Hadley, the "Mind Reader," who will shortly make a tour of the country under the management of R. B. Johnston.

HELENA.—GRAND OPERA HOUSE (Seymour and Herman, managers): At Valley Forge Oct. 28, 29; performances pleased fair audiences. Mowry and Mack in Shooting the Chutes 31; biz heavy; audience pleased. Mowry Stock 3-9, known and Hubbard's Minstrels 11. Frederick Warde 14. Creston Clarke 18.

FITZGERALD.—GERMAN OPERA HOUSE (Guy E. Gardner, manager): Ten Nights in a Bar Room to small business Oct. 31; fair co. Lafayette's Faust to good co. and business.——TYRE: Mr. Lafayette and his friends have good gunning in the afternoon 1 and hunted duly quail.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (H. C. Barton, manager): Barbara Emmett in A Female Drummer Oct. 26; good business; performances pleased fair audiences. Mrs. Le Moyne in The First Duchess of Marlborough 29; crowded house delighted. Rosedale 31; good business; fair co.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Rosedale Oct. 29; satisfactory co.; light business. Fiedler's Band 31.

GREELEY.—OPERA HOUSE (W. F. Stephens, manager): A Hungarian Heart 5. Julius Steger 14. Sporting Life 15. Two Merry Tramps 28.

CONNECTICUT.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): A large audience greeted Henry Miller and his very excellent company in D'Arcy of the Guards Oct. 31. H. R. O. for these performances 1, 2 Quincy Adams Thompson in The Old Homestead. Special Business Manager Thompson is to be congratulated that success seems to have its hold on the public. The Royal Marine Band of Italy 4; small audience; fine concert. The Prettiest 5; good audience; Miner Lee, Dorothy Russell played the principal parts in the usual delightful manner; rest of co. capable. Uncle Terry 6; fair audience; James A. Wells was very satisfactory in the part of Uncle Terry; rest of co. capable. Uncle Terry 7; fair audience; James A. Wells was very satisfactory in the part of Uncle Terry; rest of co. capable. Uncle Terry 8; fair audience; James A. Wells was very satisfactory in the part of Uncle Terry; rest of co. capable. Uncle Terry 9; fair audience; James A. Wells was very satisfactory in the part of Uncle Terry; rest of co. capable. Uncle Terry 11; fair audience; James A. Wells was very satisfactory in the part of Uncle Terry; rest of co. capable. Uncle Terry 12; fair audience; James A. Wells was very satisfactory in the part of Uncle Terry; rest of co. capable. Uncle Terry 13; fair audience; James A. Wells was very satisfactory in the part of Uncle Terry; rest of co. capable. Uncle Terry

Rust 4 pleased large audience. A Secret Warrant 5. A Jolly American Tramp 7.

CENTRALIA.—PITTINGER GRAND (G. L. Pittinger, owner: G. W. Pittinger, manager): Slayton Woman's Symphony Orchestra 1; good concert; poor house. The Eleventh Hour 4; fair performance; top-heavy house. Hungarian Orchestra 15; auspices Young Women's C. E. C. A. Brown's in Town 19. Stetson's U. T. C. 20. Provident Assurance Entertainment 25. The King of the Opium Ring 30. A Run on the Bank cancelled.

OLNEY.—HYATT'S OPERA HOUSE (A. Howell, manager): Eldon's Comedians Oct. 28-2 in Braving the World, For Your Sake, The Cyclone, My Mother in Law, A Country Sweetheart, and Don't Tell My Wife; good co. and business. The Eleventh Hour 6.——ITEM: Ernest J. Moore, magician, joined Eldon's Comedians here 30.

OTTAWA.—FARRELL'S THEATRE (J. B. Farrell, manager): Van Dyke and Eaton co. in The Three Musketeers Oct. 31; good business. J. K. Emmett and Lottie Gilson in The Outpost 2; fair business. Human Hearts 4; medium business. Beggar Prince Opera co. 8. The Secret Warrant 11.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Y. M. C. A. Rental Oct. 31. High Rollers Burlesquers 1 pleased good house. The Eleventh Hour 4. A Jolly American Tramp 6. Remember the Maine 7. Way Down East 8. The Devil's Doings 9. The Pilots, hypocrists, 11-16.

CAIRO.—OPERA HOUSE (Bennett and Williams, managers): Fannie Hill Burlesquers 2; co. very poor. The Eleventh Hour 7. Martin's U. T. C. 9. Van Dyke and Eaton co. 11-16, except 13, when Herbert Kelcey and Effie Shannon come. Shooting the Chutes 18. Field's Minstrels 21.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): A Rag Time Girl Oct. 21 failed to appear. A Thoroughbred Tramp 7. Near the Throne 9. City Sports Burlesquers 12. Human Hearts 16. Coontown 400 19.

TAYLORVILLE.—VANDEVEER'S OPERA HOUSE (M. J. Hogan, manager): The Eleventh Hour Oct. 29; good performance and house. A Thoroughbred Tramp 8. Davidson Stock co. 14-16. Stetson's U. T. C. 21. The Man from Mexico 23.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, manager): High Rollers Burlesquers Oct. 29; big house pleased. Hans Hanson 31 canceled. The Minister's Son 2; good business; satisfactory co. The Eleventh Hour 5. Lovers' Lane 11.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): A Thoroughbred Tramp 1; fair house; good performance. J. J. Swartwood and Ernie Vernon scored. The Eleventh Hour 6. Van Dyke and Eaton co. 18-24. Creston Clarke 26.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): German Stock co. Oct. 31 pleased good house. The Eleventh Hour 3. to S. R. O.; good performance. A Thoroughbred Tramp 6. German Stock co. 7.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): Beggar Prince Opera co. in The Mascot Oct. 30; good performance; big house. Little Trixie 4; fair performance and house. Si Plunkard 12. Shooting the Chutes 22.

CHAMPAGNE.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Payton Sisters Comedy co. Oct. 28-30 in Under Two Flags to good business. Way Down East 1 to S. R. O.; audience pleased. Stetson's U. T. C. 2; big business; good co.

JOLIET.—THEATRE (William H. Hulshizer, manager): A Brace of Partridges Oct. 29 to capacity; performance good. Are You a Mason 2 to S. R. O.; performance well received. Human Hearts 5. Pudd'nhead Wilson 6.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Hannaghan, manager): Way Down East Oct. 30; packed house; audience pleased. Human Hearts 3; packed house; performance satisfactory.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): The Irish Pawnbrokers Oct. 29; full house pleased. Kinodrome 4, 5, delighted packed houses. White's Faust 15. Kidnapped in New York 25.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): Human Hearts Oct. 30; fair house pleased. H. Reeves-Smith was seen to advantage in A Brace of Partridges 31; good house.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): The Village Parson 1; good business and co. All the Comforts of Home 5. Passion Play Pictures 9.

MORRISON.—AUDITORIUM (Lewis and Shelly, managers): All the Comforts of Home 6; fair house and performance. John Arthur 15. Flora De Voss co. 18-23.

GALENA.—OPERA HOUSE (Charles Shearer, manager): William Owen in Romeo and Juliet Oct. 30; good performance; Miss Reynolds deserves mention; fair house.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): A Brace of Partridges Oct. 30; good house and performance. The Village Parson pleased fair audience 31; satisfactory performance.

BUSHNELL.—OPERA HOUSE (George C. Klein, manager): Miss Hurney from Jersey 4 pleased fair house. Hans Hanson 11.

MATTOON.—THEATRE (Charles Stogne, manager): When We Were Twenty-one 1 delighted well filled house.

BEARDSTOWN.—OPERA HOUSE (William Deppy, manager): The Minister's Son Oct. 31; good house and co.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Chicago Concert co. Oct. 27; poor concert; small house. All the Comforts of Home 28; weak co.; light patronage. A Brace of Partridges 29; poor house; fair co. The Span of Life failed to please small audience 30. Henrietta Crosman in Mistress Nell 31; small audience; best performance of season. Joseph Kilgour, George Espie Spencer, William Herbert, Geoffrey Stein, and Adele Block deserve praise. Leonora Jackson Concert co. 29 to light house. Are You a Mason 5.——AUDITORIUM (Harry G. Sommers, manager): The Bostonians in Robin Hood 24; large house; good performance. For Hearth and Home 28; poor house; unsatisfactory performance. King Dodo 2 to capacity; opera well staged; performance highly pleasing. Davidson Stock co. 4-9 in Sheridan Keene, Detective, O'Flynn in ——, The Indian, Under Two Flags, True Hearts of Erin, The Devil's Mine, She Couldn't Marry Three, and Little Red Riding Hood to good business.

MARION.—THE GRAND (E. L. Kinneman, manager): Willis Granger in A Secret Warrant Oct. 31 to large and appreciative audience. Mr. Granger strong, and ably assisted by Grace Atwell, Beverly Turner, Marion Clifton, and Adeline Dunlap. Dainty Farce Burlesquers to overflowing houses 1, 2. Julu Walters in Slide Tracked 4; packed house pleased. When We Were Twenty-one 5 to S. R. O. Nestor Lennon, H. Dudley Hawley, and Dora Booth deserve mention. American Burlesquers 7. The Man from Mexico 9. The Convict's Daughter 9. East Lynne 13. Barbara Frietchie 15. Gay Morning Glories Burlesquers 16.——ITEM: The Indiana is announced to open 27 with Lulu Glaser.

ANDERSON.—GRAND OPERA HOUSE (Dickson and Mustard, managers): Faust Oct. 28; poor performance; good business. Slide Tracked 29 pleased well filled house. Primrose and Dockstader's Minstrels 31; excellent performance; fair business. Old Dan Tucker 4; fair performance; good house. Al. H. Wilson in The Watch on the Rhine 6; good performance; fair house. The Convict's Daughter 7. When We Were Twenty-one 8. Dickson and Mustard's Humpty Dumpty 9.——ITEM: The coming of Humpty Dumpty brings with it James Dickson, manager of the Grand, who has been away for over a year.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Don't Tell My Wife Oct. 31; performance and business good. A Gambler's Daughter 2; fair business and co. Al. H. Wilson in The Watch on the Rhine 4 pleased fair audience. When We Were Twenty-one 9. Humpty Dumpty 13. Lulu Glaser 19. Robert B. Mantell 22. A White Slave 28. Mistress Nell 29.——THE PHILLIPS (Murray and Swisher, managers): The Bonnie co. opened 4 for three nights to fair business. Old Dan Tucker 7. American Burlesquers 14. Old Si Stebbins 15. Keystone Dramatic co. 18-23.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John R. Dowling, manager): The Man from Mexico 1; fair business; audience satisfied. Streetor Stock co. opened 4 for week in Grit the Newsboy to S. R. O.; audience pleased. Watson's American Burlesquers 12. Dixon's Humpty Dumpty 14. Gertrude Coghlan 16. Si Hopkins 18. A Country Merchant 21. The Doorkeeper 22. The Girl in the Barracks 25.——ITEM: Y. M. C. A. lecture course opened Oct. 23 with Woman's Symphony Orchestra to large and pleased audience.

ELKHART.—BUCKLEN OPERA HOUSE (D. Carpenter, manager): Under Two Flags Oct. 29 pleased light house. Rose Mayo deserves mention. The Span of Life 31; satisfactory performance; fair business. Arthur Byron in Petticoats and Bayonets 4; excellent performance; good audience. Arthur Byron and Katherine Grey deserve special mention. Humpty Dumpty 6. Kidnapped in New York 9. Lovers' Lane 15. Morrison's Faust 22. Watson, Hutchinson and Edwards' co. 29.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, manager): Pudd'nhead Wilson Oct. 31; good house; excellent performance. The Man from Mexico 6. A Country Merchant 28.——ITEM: Angola Lecture Course has secured the following attractions: Champ Clark, 10; Patrinola Grand Concert co., Dec. 12; Hahn-Parks Quintette Concert co., Jan. 21; Hungarian Concert Orchestra, Feb. 7; Manda Hallington Booth, 19; William Hawley Smith, Mar. 10; Elbert Hubbard, 26.

EVANSVILLE.—GRAND (C. J. Schols, manager); Jefferson De Angelis in A Royal Rogue Oct. 30; good house. Mr. De Angelis, owing to illness, only appeared in one act, his understudy playing his part the rest of the performance. Howard Bennett co. opened for one week, except 7, to capacity 4 in The Princess of Patches. The Belle of New York 7.——PEOPLE'S (C. J. Schols, manager): Bonnie Scotland 3; good house; performance good.

FRANKLIN.—NEW OPERA HOUSE (Louis Zeppenfeld, manager): Stetson's U. T. C. Oct. 30 to capacity; good performances. They Want Me 2; poor house; fair performance. Graham Earl co. opened 4 for week in A Country Girl; co. poor. Little Trixie 12. Payton Sisters Comedy co. 14-16.——ITEMS: Jerry Hersel joined the Graham Earl co. here 5.—They Want Me co. was in a wreck at Elisabethtown, Ky., 1 and the scenery damaged. No one was hurt.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): For Hearth and Home Oct. 31; fair business and co. When We Were Twenty-one 1; excellent co.; good audience. East Lynne 2; good business; fair co. Veronne Stock co., headed by Lillian Mortimer, opened for week 4 to large house in A Nutmeg Match.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): The Span of Life 2 turned many away; performance very satisfactory. The Donasettas deserve mention. The Man from Mexico 7. In the Rockies 11. American Burlesquers 16. The Flaming Arrow 21. Near the Throne 23. Si Plunkard 28. Thelma 30.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Jacobs and Steinberg co. Oct. 28-30 in The Senator's Daughter, Under Two Flags, and The Girl I Love to good houses; co. passable. The Man from Mexico 4 to good and pleased audience. Louis Peters deserves mention. Sherwood Piano Recital 6. Kiltie' Band 18. Bryan's Comedians 18-23.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Old Dan Tucker Oct. 30; fair co.; crowded house. For Hearth and Home 2; good co.; crowded house. The Span of Life 4. J. H. La Pearl 11. The Phantom World 12. The Man from Mexico 13. East Lynne 14. Old Si Stebbins 16. American Burlesquers 18.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Jacobs and Steinberg co. Oct. 31, 1. Plays: The Senator's Daughter, Under Two Flags, and A Village Romance; satisfactory performances; good business. Thelma 9. Faust 22.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): The Night Before Christmas Oct. 30; excellent performance; fair audience. Side Tracked 5. Tennyson's "Dream of Fair Women" 12. 13 (local). Si Plunkard 20. Frank Keenan 25. Brown's in Town 28.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Streeter Stock co. closed week Oct. 28-2 in Under the Black Flag to fair house; audience pleased. Humpty Dumpty 5; excellent performance; crowded house. Arizona 12. The Girl in the Barracks 22. The Little Minister 25.

HUNTINGTON.—OPERA HOUSE (Ed Harter, manager): J. K. Emmet and Lottie Gilson in The Outpost Oct. 29; good performance; small business. A Secret Warrant 30; best attraction of season; small house. When We Were Twenty-one 6. Humpty Dumpty 9.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, manager): Eldon's Comedians opened for week 4 in Braving the World to S. R. O. Other plays: For Your Sake, Cyclone, My Mother-in-Law, A Country Sweetheart, and Don't Tell My Wife. Human Hearts 13.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Falk-Veronee Stock co. Oct. 31-2 in A Nutmeg Match, An Ohio Girl, and Wicked Londen to large audiences; co. good. Big Sensation Burlesquers 7. The Eleventh Hour 9. Si Plunkard 14. Eldon's Comedians 18-23.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): The Man from Mexico Oct. 31; good house; audience pleased. Bryan's Comedians opened for week 4 to crowded house in Wicked London. The Span of Life 11. The Orpheus Club (local) 19. East Lynne 21.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): Stetson's U. T. C. Oct. 28; S. R. O.; good performance. J. K. Emmett and Lottie Gilson in The Outpost 30; large audience; excellent performance. For Hearth and Home 4 pleased fair house. Near the Throne 25. Naughty Anthony 30.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, proprietor): Pudd'nhead Wilson 1; big house; performance first-class. Don't Tell My Wife 12. Montaville Flowers (lecture course) 18. The Flaming Arrow 23.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): The Span of Life 4; crowded house not pleased. The Man from Mexico 9 canceled. In the Rockies 9. Fannie Hill's Burlesquers 13. Old Si Stebbins 20. Little Trixie 25.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Morrison's Faust to large and appreciative audience Oct. 30. Dainty Paree Burlesquers 30, 31; good business; fair performances. Si Plunkard 5. La Pearl's Combination 9.

MUNCIE.—WISOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Morrison's Faust Oct. 30; very good business; pleasing performance. King Dodo 31 broke the record for attendance; audience delighted. Side Tracked 2; full house satisfied.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): J. K. Emmet and Lottie Gilson in The Outpost Oct. 31; fair audience and co. When We Were Twenty-one 2; good houses and performances. Keystone Dramatic co. 4-9.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): The Span of Life 1, pleased fine house. Uncle Hez 6. J. E. Toole 11, 12. The Flaming Arrow 22. They Want Me 26. Chicago Opera co. 5.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Side Tracked 1; fair house and performance. Old Dan Tucker 14. The Flaming Arrow 18. Si Plunkard 22.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Don't Tell My Wife Oct. 29; good house and performance. Hines and Remington deserve mention. Old Dan Tucker 13.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): Side Tracked Oct. 31; good house; fair performance. They Want Me 7. The Flaming Arrow 19. Si Plunkard 20.

UNION CITY.—UNION GRAND THEATRE (H. J. Fisher, manager): Old Dan Tucker 2 pleased good house. Harrison J. Wolfe failed to appear 22. Across the Desert 9. Watson's American Burlesquers 12.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. Ellis, manager): Little Trixie Oct. 31; attendance good; co. poor. A Royal Reception 7, 8. Si Perkins 11.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): For Hearth and Home 1; good business; satisfactory co. Forman and Crosby's East Lynne 6. Little Trixie 7. Si Plunkard 9.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, proprietor): Si Plunkard 1; crowded house pleased. Killarney and the Rhine 13.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, manager): Si Plunkard Oct. 29; excellent co.; S. R. O. Killarney and the Rhine 5, 6.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Old Dan Tucker 2; packed house; performance good. They Want Me 6.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Pudd'nhead Wilson 2 pleased large audience.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Dark.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): Si Plunkard 8.

CARTHAGE.—COLUMBIA OPERA HOUSE (A. O. Hill, manager): Hawthorne Musical Club 19.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE: Beach and Bowers' Minstrels, under canvas, 2; good performance; full tent. May Stewart in Romeo and Juliet 5; good performance and house.

ARDMORE.—KLOSKI'S OPERA HOUSE (Morgan and Aronson, managers): Richards and Pringle's Minstrels Oct. 29; good business; fair performance.

LEHIGH.—BIJOU THEATRE (Boone Williams, manager): A Barrel of Money Oct. 22.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Ben Hendricks in Ole Olson 6. Liquid Air lecture, first number on Ellsworth College Lecture Course, 15. The Minister's Son 20.——ITEMS: Nyle Jones, head usher of the Metropolitan, is winning honors as quarter back on the State University team, having replaced Captain Williams, the best quarterback in the West.—Burke's C. T. C. reorganized last week for a tour through North and South Dakota, Minnesota, and Canada. C. E. Beyerle is manager and C. J. Stockfield, of Lincoln, Nev., leader of the orchestra.—Blanche and Ralph Powell, of the Foxy Quiller co., former residents of Soo City, on the co.'s recent visit to that place were entertained at the home of Jennie Blazg.—She Stoops to Conquer was presented by students of Coe College at Cedar Rapids last week.—The union of the church and the stage was well illustrated at Minneapolis last week, when the young people of All Souls' Church presented the farce comedy, The Snowball, so well that they have been requested to repeat the play at Tuttle Church, in that city.—Manager Beall, of the Grand at Soo City, will put in a new telephone exchange in that city, the rival independent co. having just withdrawn from the project.—Clint and Bessie Robbins, who were vaudeville favorites at several Summer parks last Summer, have joined the Chase-Lister co.—An addition has been made to the beautiful entrance to the Metropolitan Opera House in the shape of a third floor, in the center of which is the word Metropolitan in large letters.

DUBUQUE.—GRAND OPERA HOUSE (William L. Roche, manager): Ward and Vokes in The Head Waiters Oct. 29; S. R. O. George Sidney divided honors with the stars. Barbara Frietchie 6. Sis Hopkins 12. Way Down East 13. King Dodo 16. Henrietta Crosman 19. The Village Parson 21. For Love's Sake 22. The Devil's Doings 25. A Common Sinner 27. Howard Gould 29. Whitney and Knowles' Quo Vadis 30.——COATES OPERA HOUSE (Frank W. Coates, manager): Rucker's Kodak Wonders opened for week in A Celebrated Case to crowded house. A House Affair 5.——STOUT AUDITORIUM (Y. M. C. A., managers): Brooke's Chicago Marine Band and Orchestra 8.——CASINO: Dark.——ITEM: A Woman in Black 31 at the Grand failed to appear, as did Seldom Stock co. 4-9.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., managers): Under Two Flags Oct. 30 to small but pleased audience. Hortense Neilson was particularly creditable. Humpty Dumpty 1 canceled. Barbara Frietchie 2 was satisfactorily presented to fair house. Frances Gaunt deserves mention. The Village Parson 3 pleased good house. Jacobs and Steinberg co. opened for three nights in The Senator's Daughter. Miss Hursey from Jersey 8. Lost in New York 9. A New Buffalo 10. A German Soldier 11. Primrose and Dockstader's Minstrels 14. Thelma 15. Two Married Men 17. Robert B. Mantell 18. King Dodo 19. Arizona 21. Dangers of Paris 23.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Roney's Boys' Concert co. pleased full house Oct. 29. Ole Olson 2; good house. Ben Hendricks and Nettie Truland deserve mention. Two Married Men 6. Female Minstrels (local) 8. The Eleventh Hour 11.——ITEM: Carl Browne, of Coxey's Army fame, lectured at the armory to small audience 28. The entire house for the lecture course, that begins 5 with a lecture on Liquid Air, is sold out. Daisy Hall has been here since 22, directing rehearsals of the Female Minstrels.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Foxy Quiller Oct. 30; largest house of season; splendid performance. Ward and Vokes in The Head Waiters 1 to large and pleased audience; co. stronger than upon former visits. Lovers' Lane 5, 6.——GRAND OPERA HOUSE (William Foster, manager): Lost in New York closed their 28-30 engagement to good business. Bruce and Holland's U. T. C. 31-2; fair business and performances. Two Married Men 4, 5 opened to large house; good performance. Ole Olson 6, 7.

FORT DODGE.—MIDLAND OPERA HOUSE (S. T. Meservey, manager): Lost in New York 1; big house; fair performance. Lovers' Lane 4; fine performance; house packed. The Village Parson 6. Y. M. C. A. Lecture Course 11. The Eleventh Hour 14. Dangers of Paris 15. Blanche Walsh 18.——ITEMS: Manager Meservey was elected to the State Legislature on the Republican ticket by a majority of one thousand two hundred at the recent election.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Roney's Boys' Concert co. 11. Two Married Men 12.——ITEMS: Goldie Garner left Waterloo 4 to join Professor Camps' Novelty co., a repertoire co. that has recently come into Iowa from Indiana. She will be the pianist of the co.—G. W. Brown has gone to St. Louis, where he has signed with the Ben Hur co. Mr. Brown has had training at a dramatic school.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Ben Hendricks in Ole Olson Oct. 30; good business; fair performance. Under Two Flags 2; good houses; satisfactory co. Roney's Boys' Concert co. 4; excellent concert; good house. The Village Parson 5. The Minister's Son 7. D. F. Fox, lecture, 8.——ITEM: Rev. Eugene Shoby lectured on "A Tour Through Ireland" to full house 3.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, managers): Ward and Vokes in The Head Waiters Oct. 31 to S. R. O.; excellent performance. Roney's Boys' Concert co. 2; small house. Ben Hendricks in Ole Olson 4 pleased fair audience. The Village Parson 6. Two Married Men 7. Baby Land co. 9. The Eleventh Hour 12. A Secret Warrant 18. Quo Vadis 19.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Ward and Vokes in The Head Waiters Oct. 30; large business; co. better than ever. Barbara Frietchie 4; Frances Gaunt excellent; support poor. Blanche Walsh 11.——ITEM: Lillian Seville, of the Foxy Quiller co., was entertained while here 29 by her brother, Fred Spafford, and Mrs. Spafford.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Diamond Brothers' Minstrels Oct. 28, 29; fine business. Chase-Lister co. opened 28 to S. R. O. for three nights. Foxy Quiller 31 to S. R. O. Lovers' Lane 1; large business.——ITEM: Grace Cameron, of the Foxy Quiller co., was royally entertained here by a large number of friends 31.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. W. Herna, manager): Uncle Josh Spruceby Oct. 28; small house; fair co. Two Married Men 1; good house and co. King and Parkins' co. 4-6. The Village Parson 13.——ITEM: Manager F. W. Heron has gone to considerable expense, having the house refitted throughout.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevenson, manager): Geyer and West's Minstrels Oct. 29 to fair business. At the Old Cross Roads 3; splendid business; very good performance. My Friend from Arkansas 4. A Cocked Hat 6. The Village Parson 10. Humpty Dumpty 20. The Eleventh Hour 24.

MUSCATINE.—GRAND OPERA HOUSE (C. W. Kemble, manager): Grace Hayward co. in Slaves of Russia, Peaceful Valley, Sapho, Carmen, and The Creole to very large business Oct. 28-2. William Owen, supported by J. W. McConnell, in Romeo and Juliet 5 to very large and pleased audience. Hans Hanson 8. The Minister's Son 9.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): The Flints, hypnotists, closed successful week 2. Barbara Frietchie 3 to good business; performance failed to fulfill expectations; Frances Gaunt, however, was good. The Devil's Doings 6 are undone. All the Comforts of Home 9. A Secret Warrant 13. Pudd'nhead Wilson 23. Quo Vadis 25.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, manager): Two Married Men Oct. 30; satisfied big house. Lyric Society, of Chicago, first number of Union Entertainment Course, 28 to S. R. O. Uncle Josh Spruceby 1; satisfied big house. The Village Parson 12. John Temple Graves 16.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Barbara Frietchie Oct. 31; fair house; strong co. An American Tramp 2; topheavy house. The Village Parson 4; business light; co. fair. Miss Hursey from Jersey 6. Lovers' Lane 10.

BOONE.—ARIES OPERA HOUSE (Ben Burley, manager): Lost in New York Oct. 31; large audience pleased. Two Married Men 2; best performance of season; good house. Ole Olson 3. East Lynne 6. The Village Parson 7. Aunt Jerusha 9.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, managers): Ole Olson Oct. 31 to capacity; audience pleased. Under Two Flags 4 changed date. The Eleventh Hour 7. Miss Hursey from Jersey 14. Nadine-Winston Stock co. 18-23.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Under Two Flags Oct. 31; good performance and business. Lovers' Lane 5. Miss Hursey from Jersey 9. Blanche Walsh 12. Two Married Men 16.

ELDORA.—WISNER OPERA HOUSE (John C. Crockett, manager): East Lynne 2; poor co.; good house. Two Married Men 6. All the Comforts of Home 18. J. P. D. St. John, lecture, 21.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Two Married Men Oct. 29; good business; satisfactory performance. A Breezy Time 7. George Kennan, lecture, 9.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Lost in New York Oct. 26; fair house; satisfactory co. Under Two Flags 1; fair audience and co. Geyer and West's Minstrels 16.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Mahara's Minstrels 4 pleased large audience. All the Comforts of Home 18.

RED OAK.—EVANS THEATRE (W. H. Evans, manager): Lost in New York 5; small house; fair co. Cherry Sisters 7. Uncle Josh Spruceby 19.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Benedict's Quo Vadis pleased good audience Oct. 28. Herbert O'Conner, Louis Von Wiethoff, John T. Hopkins, Charles Lindholm, William Lavelle, Henry Darling, Marie De Beau, Mabel Von Wiethoff, and Maud Stevens were very good. The Belle of New York drew well 29; the cast was largely the same as on previous visit. Joseph Kane, Beulah Dodge, Mae Rather, Virginia Rose, Pearl Revare, Gertrude Rutledge, Hattie Wells, Ed J. Connelly, Arthur Deagon, Burrill Barbaretto, James Darling, and Howard Crampton were all favorites. Fairy frolicsome, fascinating "Baby" Land, the idol of our little folks and the pet of their elders, in a musical comedy, The Gypsy Princess, drew three large houses 30, 31, and again won all with her winsome ways, dainty, demure doings and dances, and cute, comical carolings. She recalls fond memories of Baby Bindley, Baby Beaun, Corinne, and many others of the past thirty years. The support was satisfactory, particularly the specialties. Frank Conroy, in Ethiopianisms; Zinko, a very clever magician; Arthur Kersse and Modora Cole, in a German comedy sketch; Baby Land, and the Walter Beemer Troupe of three men and one woman, club swingers and jugglers, made up a pleasing and prolonged show. The Burgomaster 1 again packed the house, and kept all humming happy and laughing for three hours. Almost every song, dance, chorus or turn was encored from one to eight times, and probably no cast was ever so generous with encores before. The roster contained many of last season's favorites, but we muchly missed Knox Wilson as Doodle. Herbert Cawthorn as Stuyvesant was first favorite and showed what his predecessor in the part failed to accomplish. Edith Yerrington, Lillian Austin, Ida Hawley, Sadie Stockton, Madeline Winthrop, Ed J. Sanford, Harry De Lorme, George H. Broderick, W. R. Peters, and J. S. Murray were other favorites. The laughable Lyman Twins in A Merry Chase 2 rounded out the overfull week to fair houses, that might have been packed had not a driving rain storm, turning to sleet, kept all but the most hardened hunters for hilarity within doors. Herbert and Howard Lyman, William Betts, Myra Jefferson, Nellie Howard, and Ethel Van Brocklin were acceptable, the latter doing some neat buck dancing, and, with Miss Jefferson and the "twins," executing a clever song and dance. Wilbur Opera co. 4-9.

THOMAS R. HYATT.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Ashley Rush co. Oct. 28-2 in A Parisian Princess, A Man from Italy, A Domestic Blizzard, Woman Against Woman, Under Two Flags, and Jack the Diamond; good performances; large houses.——ITEM: While the Ashley Rush co. were at Wichita the Wichita Aerie, No. 132, F. O. E., made Mrs. Rush an honorary member. The fact of her being the third woman in the United States to receive this honor is very complimentary to her.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Emrich, manager): Put Me Off at Buffalo, with Fisher and Carroll and a good co., had fair house Oct. 28. The Burgomaster had big house and gave fine performance 31. Adelaide Thurston 14. Herbert Kelcey and Effie Shannon 18. For Her Sake 21. Jefferson De Angelis 22. Frederick Warde 23. Irving-French co. 25-27. Shooting the Chutes 28. A Thoroughbred Tramp 29. Tim Murphy 30.——ITEM: As usual Herbert Cawthorne was entertained by the Elks after the performance here 28.

PARSONS.—EDWARDS' OPERA HOUSE (Howard Graves, manager): Lyceum Stock co. Oct. 21-26 in Friends, Nell Gwynne, The Silver Star, The Woman in Red, Young Mrs. Winthrop, and Under Two Flags; business fair. Midnight in Chinatown 28; satisfied good audience. At Valley Forge 30. Hogan's Alley 1. A Bunch of Keys 14. Prince Romero 19. For Her Sake 20. Merry Makers 21-23. Martin's U. T. C. 25. Flanigan's Ball 27.

WELLINGTON.—WOODS OPERA HOUSE (T. C. Roup, manager): Brown's in Town Oct. 31; good business; performance excellent. For Her Sake 12. Ashley Rush co. 18-23.——AUDITORIUM (Charles J. Humphrey, manager): The Ottumwas 11.——ITEM: Louis A. Elliott, in advance of Carpenter's For Her Sake, is in town.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (Maurice Cunningham, manager): The Belle of New York Oct. 30; large audience; co. excellent. The Lyman Twins in A Merry Chase 2; good house and co. Wilbur Opera co. 17-24.——ITEM: Dr. Tillis Sinks, owner of the Crawford, has returned from a three weeks' visit to the East.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): East Lynne, Oct. 28; fair business and co. Irving French co. 29-30 in A Runaway Wife, An Irishman's Troubles, and Omar's Courtship; co. above average; fine business. Quo Vadis 31; light business; fair co. Brown's in Town 8.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): At the Old Cross Roads Oct. 30 pleased full house. Irving French co. 4-6. In a Woman's Power 9. Merry Stock co. 11-16. A Wise Member 19. A Bunch of Keys 20.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, manager): For Her Sake Oct. 29; clever performance to S. R. O. Prince Romero 4. French Comedy co. 11-13. New Century Club Burlesquers 21.—Martin's U. T. C. 23.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, manager): Gus Sun's Minstrels Oct. 19; fair performance; good house. At the Old Cross Roads 30; best performance of season; large house.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Brown's in Town Oct. 29; good performance; full house. For Her Sake 31; good business and co. A Baggage Check 4.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (A. H. Denton, manager): At Valley Forge 1; good house; audience pleased. A Run on the Bank 11.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Schuman Grand Concert co. Oct. 31; excellent concert; poor business. Flanigan's Ball 9.

OTTAWA.—BOHRAUGH THEATRE (S. B. Hubbard, manager): The Spanish Gypsy Oct. 28 (local) to good business. Brown's in Town 7.

HUTCHINSON.—SHAW THEATRE (W. A. Lee, manager): Brown's in Town 1; good business and co.——OPERA HOUSE (W. A. Lee, manager): Closed.

INDEPENDENCE.—AUDITORIUM (S. B. Bixler, manager): At Valley Forge Oct. 31; performance good; light business. Lyceum Stock co. 4-9.

KENTUCKY.

ASHLAND.—THEATRE (Bryan and Martin, managers): U. T. C. Oct. 29 to S. R. O.; audience pleased. Madeline of Fort Reno 2; big house; fair performance. Harris and Parkinson co. opened 4 for week in Lost in Egypt; good performance to S. R. O. John Griffith 18.——ITEM: Madeline of Fort Reno co. closed here 2. The members of co. all left 4 for Philadelphia.

PADUCAH.—THE KENTUCKY (James B. English, manager): Howard-Dorsett co. Oct. 28-2; fair co.; good business; specialties fine. A Thoroughbred Tramp 3 pleased good house. U. T. C. 6. The Belle of New York 8. Human Hearts 11. Herbert Kelcey and Effie Shannon 12. Otis Skinner 13. Madeline of Fort Reno 16.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, manager): Grace Hawthrew co. opened for week 4 to good business, followed by fair; co. fair. Plays: The Avenger, For Family Honor, Queena, and A True Kentuckian. Otis Skinner 12.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): They Want Me Oct. 31; fair house; poor performance. Slide Tracked 11.——ITEM: Manager Robertson has returned from a trip through Texas.

FRANKFORT.—CAPITAL THEAT

The Professor's Troubles, A Bowery Courtship, The Mask of Life, The Embassy Ball. Orpheans of New York, Beyond the Lines, and Moll Pitcher to big houses; specialties by the Partellos, Danny Simons, Clara Turner, Max Ritter, Madame Flower, and Chevriel. Lady Huntworth's Experiment 12. The Penitent 13, 14.——AUDITORIUM BUILDING (J. W. Gormans, manager): Gormans' Indoor Circus 11-16, auspices Knights of Pythias.——ITEM: Manager Ira La Motte, of the Jefferson Theatre, is in New York.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Bennett and Moulton co. closed successful week 2; co. strong. Plays: The Captain's Mate, A Noble Slave, The Queen of Chinatown, Out in the Street, The Professor's Trouble, A Bowery Courtship, Beyond the Lines, Orphans of New York, Moll Pitcher, and The Mask of Life; good specialties by Danny Simons, Clara Turner, Madame Flower, and Chevriel. Archie Boyd in Vermont to good business 4. Clever work by Archie Boyd, Alden Bass, Louise Carter, Marie Falls, and Baby Blanche. Keith's Vaudeville Stars 21-23. Frankie Carpenter co. 25-30.——THE NOROMBEGA (Andrews and McLean, managers): The California Trio Vaudeville co. closed 2 to light business; performances fair.——AUDITORIUM (F. A. Porter, local manager): J. W. Gorman's Indoor Circus, under auspices of Bangor Lodge of Elks, 19-23. Specialties by local talent.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): Sag Harbor Oct. 29; excellent performance; one of the largest houses of season. George Woodward and Mrs. Sol Smith deserve mention. The Wrong Mr. Wright 31; first-class performance; large house. Vaudeville 7-9. Keith's Vaudeville Stars 15, 16. Nell Burgess 20. Eagleton Stock co. 25-27.

AUGUSTA.—OPERA HOUSE (Frank Owen, manager; David Owen, resident manager): Sag Harbor Oct. 30; excellent performance; good house. Vermont 5; fair business; satisfactory performance. Minstrels (local) 8. The Penitent 13. The County Fair 16. Frankie Carpenter co. 18-22.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Sag Harbor pleased large house Oct. 31. Archie Boyd in Vermont disappointed good audience 2. Frankie Carpenter co. 11-16. Alvin Joslin 19. Uncle Terry 22, 23.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mollinger Brothers, lessees): Oriental Burlesquers 2; good business; pleasing performance. Albini 4, 5; poor houses pleased. A Homespun Heart 6; fair business; excellent performance. Albini 7, 8. Alvin Joslin 9. Murray and Mackey's co. 11-16, not Shooting the Chutes, as reported last week. The Village Postmaster 19. When We Were Twenty-one 21. Pennsylvania 22.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): A Day and a Night Oct. 31; fair house pleased. Under Two Flags 4. The Deemster 15. When We Were Twenty-one 22. Murray and Mackey co. 25-30.

FREDERICK.—CITY OPERA HOUSE (T. T. Rhodes, manager): The Vermont Girl 5; fair audience and co. Alvin Joslin 11. The Deemster 14.

MASSACHUSETTS.

LYNN.—THEATRE (Dodge and Harrison, managers): Graham Concert co. 2, auspices Elks. Jennie Yeamans, Frank Bush, Linda Ott, Charles T. Grilley, Mollie V. Parker, Eddie Mumford, Mollie Stover, Armstrong Brothers, and the Cadet Band made up an excellent bill. Jere McAuliffe Stock co. 4-9 opened to big business; satisfactory performances; specialties excellent. Plays: A Young Wife, Shamus O'Brien, A Mother's Honor, Tempest Tossed, Convict 1240, Slaves of Russia, The Man from Italy, Kathleen Mavourneen, and The Great Brooklyn Tragedy. Etta May Winn stock co. 11-16.——ITEMS: Harry Kates, manager of the McAuliffe Stock co., underwent an operation here, from which he is rapidly recovering.——John L. Noonan, treas. of this city, has gone on the road to play dates.——The McAuliffe Stock co. appeared at Marblehead 5.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): Bennett and Moulton co. 4-9; fair co. and specialties. Plays: The Captain's Mate, A Daughter of the South, A Bowery Courtship, The Fay Train, At the Hour of Nine, The Little Heroes, Orphans of New York, Grimes' Cellar Door 12, The Fast Mail 13, The House that Jack Built 14. Fidelity Woman's Orchestra Dec. 11.——ITEMS: D. J. Murray has been appointed constable of the Opera House.——Stage-Manager George E. Hunt has been enjoying an outing this week.——The Howard Club will commence a series of socials at Grand Army Hall 15.——Jessie L. Mansfield, local violinist, has joined a local church choir.——Robert L. Jewett was to make a balloon ascension here a few days ago. The balloon went up and Jewett stayed on earth.——Misses Eleanor Piper and Rachel McLeod, local musicians, are now touring the West with a concert co.

SOUTH ADAMS.—RICHMOND THEATRE (W. P. Meeks, manager): A Bachelor's Honeymoon 2; poor and vulgar performance; fair house. Joseph Murphy in Kerry Gow 6; large audience; good performance. Sag Harbor 9. Jacob A. Riis lecture 11, auspices Drury Academy. Phinney's U. S. Band 15, auspices Y. M. C. A.——EMPIRE THEATRE (Maurice Callahan, manager): York State Folks 5 (return); full house; excellent production. McCarthy's Mishaps 9. Evangeline 11. One of the Bravest 12.——ITEMS: Lillian Tobin, a North Adams girl, is in the cast of Evangeline. Many of her personal friends will attend the performance 11.——The Father Mathew Quartet, composed of James Collins, William Cummings, M. G. Haggerty, and James Foley, made its first appearance in Crawford's Claim at the Columbia Theatre 5, and scored a hit; several future engagements resulted.

CHELSEA.—ACADEMY OF MUSIC (James R. Field, manager): Dot Carroll co. in A Night in Chinatown, The Corner Grocery, and Devil's Kiss Oct. 24-26; poor performances; light business. Our New Minister 28; fair business; co. excellent. The Burgomaster 29 was well received by small house. A fair house greeted One of the Bravest 1. Maude Hillman co. opened for week 4 to good business. Plays: The Deacon's Daughter, Reaping the Whirlwind, Crossroads of Life, Gettysburg, An African King, What Happened to Jones, and Thelma, of London. Uncle Terry 18. The Fast Mail 20. Nell Burgess 22. Bennett and Moulton co. 25-30. Alter-Ego Club 2. Mansell's Minstrels 3.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Alma Chester co. Oct. 28-2; good business. Plays: The English Rose, The Lady of Lyons, The Red Cross Nurse, Her Husband's Sin, In the Heart of Russia, A Woman's Redemption, As in a Looking Glass, Dad's Girl, and A Kaffir King. Evangeline 4; fair co.; to light house. Hallen Mostyn, Charles Guyer, and Isabella Underwood deserve mention. Mary Mannering in Janice Meredith to S. R. O. 5; fair performance. Alvin Joslin 14. Sag Harbor 20. Vermont 21.——ITEM: Isabella Underwood, of the Evangeline co., was presented with a large bouquet by friends here.

HAVERHILL.—ACADEMY OF MUSIC (James F. Ward, manager): Mary Mannering in Janice Meredith Oct. 9 was enthusiastically received by crowded house. The Burgomaster 30; packed house. Knox Wilson deserves mention. The best received attraction of the week was Mildred Holland in The Power Behind the Throne 31. Miss Holland, who appeared here for the first time, met with instantaneous success and received numerous curtain calls. Wright M. Lorimer deserves mention. Our New Minister 1; fair attendance; co. below standard of last year. Joseph Murphy in Kerry Gow 2; good house pleased, audience. The Wrong Mr. Wright 4. Arizona Joe 5. Nell Burgess 12. The House that Jack Built 18.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Nell Burgess in The County Fair 2 entertained large audience. Mary Mannering in Janice Meredith to capacity. Corse Payton's Stock co. opened for two weeks 5 to big business. Plays: Young Mrs. Winthrop, The Charity Ball, Only a Farmer's Daughter, May Blossom, Christopher, Jr., Taken from Life, The Wife, A Desperate Game, and Alone in London. The Dairy Farm 18. The Wrong Mr. Wright 20. Sag Harbor 21. The Burgomaster 22. Vermont 23. King Dramatic co. 25, 27-30. Lady Huntworth's Experiment 26, benefit Elks.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Sadie Martinot in The Marriage Game Oct. 31; good co.; small house. Joseph Murphy in Shaun Rhue pleased good house 1. The Burgomaster 2; most enjoyable performance of season; full house. Franklin Carpenter co. opened for week 4 to packed house. Plays: Pawn Ticket 210, My Friend from India, Shelter Bay, The New South, The Garrison Girl, Sunshine of Dover Locke, The Strange Adventures of Miss Brown, and An American Princess. Alma Chester co. 11, 12, 13, 15, 16. Lady Huntworth's Experiment 14. Morrison Comedy co. 18-23.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Jere McAuliffe co. Oct. 28-2 to excellent business. Plays: A Young Wife, Slaves of Russia, Shamus O'Brien, A Mother's Honor, Tempest Tossed, and Convict 1,240; co. fair. Bennett and Moulton co. 4-9 opened to S. R. O. in The Captain's Mate. The Wrong Mr. Wright 12 cancelled. The House that Jack Built 15 cancelled. Vermont 18 cancelled. Uncle Terry 20. Alvin Joslin 22. Dot Carroll co. 21-23 cancelled. Maud Hillman co. 25-30. May Fiske co. Dec. 2-7. Schiller Stock co. (return) 9-14.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Sheehan and Kennedy in A Tipperary Christening 2; fair business; specialties good. York State Folks pleased large audience 4. Ray L. Royce deserves mention. Royal Marine Band of Italy 5; fine concert. Richard Mansfield in Beaucaire drew large house; excellent performance. Sadie Martinot 9. Winchester 9. Mary Mannering 12. The Old Homestead 14. One of the Bravest 16. Old Orchard 18, 19. Arizona Joe 22, 23.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): York State Folks 2; small house; splendid performance. King Dramatic co. 4-9. Plays: The Cherry Pickers, Master and Man, Blue Jeans, The Sporting Duchess, A Ward of France, A Man of Mystery, Lost in London, and Faust; satisfactory performances; fair business.——THE EMPIRE : T. F. Murray, manager): Through the Breakers 4-6; fair attendance and co. Two Little Waifs 7-9 opened to good house.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Richard Mansfield in Beaucaire delighted fair house 4. E. V. Phelan Stock co. 5-9 to good business. Plays: The Secret Enemy, A Bachelor's Honeymoon, The Sea of Ice, The Crust of Society, The Moth and the Flame, and Siberia. Corse Payton Comedy co. 11-16.——MUSIC HALL (Charles A. Casey, manager): Arizona Joe 4-9; fair business.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Corse Payton's Stock co. closed fair week 4; specialties by Ascot and Eddy, Goldsmith Sisters, Bijou Children, Richard P. Crolius, and Jere Sanford and co. Evangeline 7; good performance; business light. Charles Guyer and Isabella Underwood deserve mention. Mary Mannering 7. Down Mobile 8, 9. Phelan Stock co. 11-16.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilhilan, manager): Down Mobile, with the real thing in plantation negroes, had 'em hanging onto the chandeliers by their teeth Oct. 31. James R. Waite made a hit in Uncle Terry 2. Richard Mansfield 6. Mary Mannering 11. The Old Homestead 13. One of the Bravest 15. King Dramatic co. 18-23. Daniel Frohman's Stock co. 25-30.

TAUNTON.—THEATRE (Gilbert Padelford, manager): Nell Burgess in The County Fair 1 pleased large audience. One of the Bravest 2; fair house; good performance. Morrison Comedy co. 4-9 to good business. Plays: The Princess of Patches, The City of New York, For Fair Virginia, Dear Hearts of Ireland, The Indian, A Romance of Coon Hollow, In Spite of Chance, and The Son of Napoleon.

WALTHAM.—PARK THEATRE (E. F. Snell, manager): Agnes Wallace Villa in The Orphan Heiress 2; excellent performance; good house. Sag Harbor 6. The Burgomaster 8. The Wrong Mr. Wright 9. Bennett and Mourton co. 11-16. The Fast Mail 18. High School Alumni (local) 21, 22. Alvin Joslin 23. Minstrels (local) 26. True Irish Hearts 28.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): May Fiske co. 4-9 to crowded houses. Plays: The Little Magnet, Nell Gwynne, Charity Girl, My Husband's Friend, Under Two Flags, Ten Nights in a Bar Room, Fanchon, and Peg Woffington. The Fast Mail 11. Evangeline 12. McCarthy's Mishaps 13. Hello, Bill 14.

FITCHBURG.—CUMINGS' THEATRE (Edgar La Nyon, manager): Down Mobile 2; fair business and co. Our New Minister 4; light business; performance pleasing. The Burgomaster 5; big business. Knox Wilson made a hit; support excellent. The Fast Mail 15.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): Two Little Waifs Oct. 31 to excellent business; audience pleased; scenery good. The Heart of Chicago 4; fair house; performance disappointing. Grimes' Cellar Door 6; small house; poor performance. Frankie Carpenter co. 18-22.

MARLBORO.—THEATRE (F. W. Riley, manager): Our New Minister 2; performance fair; small audience. John Terries and John P. Brown deserve mention. Sag Harbor 7; large audience; excellent performance. Mildred Holland 11. The Fast Mail 12. Joseph's Bondage (local) 21, 22. The Burgomaster 22.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Our New Minister 5 pleased good audience. The Orphan Heiress 16. Bennett and Moulton co. 18-23.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Uncle Terry 1; excellent performance; good house. Joshua Simpkins 7; good house and co. Sag Harbor 11.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): Grimes' Cellar Door Oct. 31, 1; overflowing houses; fair co. Alvin Joslin 7.

GARDNER.—THEATRE (G. R. Hoskins, manager): Uncle Terry Oct. 31; excellent performance; good house.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Down Mobile 4; fair business and performance. The Burgomaster 9. Sag Harbor 18.

MALDEN.—AUDITORIUM (George T. Campbell, manager): The Burgomaster delighted large audience 4. The Penitent 8. Empire Theatre co. 18.

GREAT BARRINGTON.—TOWN HALL (Maurice E. Callahan, manager): McCarthy's Mishaps 12.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): A fair audience was pleased with The Span of Life Oct. 29. S. R. O. business greeted Cornell's Humpty Dumpty 31; delightful performance. Eddie McDonald and Blanche Frayne easily won the honors. A return date will be played 7. The Lyceum Course will open 11 with the Excelsior Entertainers. Uncle Hen 14. The Girl in the Barracks 18. Morrison's Faust 21.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Lackie, manager): Bryan's Comedians Oct. 28-2 opened to S. R. O.; fair business rest of week. Plays: North Carolina, Camille, The Dead of Waterford, Under Two Flags, What Happened to Bones, and Northern Lights. Pudd'nhead Wilson 5; good house; appreciative audience. William Gill and Louise Ripley deserve mention. Thelma 8. Harry Glazier 18.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): Santanelli, hypnotist, drew good houses Oct. 24-27. Henrietta Crosman and a fine co. in Mistress Nell 28 to large and enthusiastic audience. Are You a Mason 29 pleased fair house. Arizona 30; large and pleased audience. The Man Who Dared 5. Empire Vaudevillians 6. Howard Gould 7. Arthur Byron 8. For Hearth and Home 11. Prince Otto 14. Faust 15.

MUSKEGON.—OPERA HOUSE (Ray N. McGraft, manager): Cornell's Humpty Dumpty pleased large house Oct. 30. Himmelein's Imperial Stock co. in The Electrician, Wife for Wife, A Man of Mystery, The Veteran, A Soldier of the Empire, Dr. Jekyll and Mr. Hyde, The Two Orphans, and Sins of the Night 3-5 opened to good business; satisfactory co.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Himmelein's Imperial Stock co. closed good week's business 2. Plays: A Soldier of the Empire, The Electrician, The Veteran, The Two Orphans, and A Man of Mystery. Santanelli, hypnotist, opened 3 to light business. Empire Vaudevillians 8. Arizona 11. Howard Gould 13.

MARQUETTE.—OPERA HOUSE (R. S. Rice, manager): Blanche Walsh in Janice Meredith Oct. 31; good house; fine performance. Liquid Air lecture 4 to large and pleased audience. Are You a Mason 6. Old Jed Prouty 9. Tim Murphy 11. Baby Land co. 16. The Span of Life 25. Calumet and Hecla Band 28.

GRAND RAPIDS.—POWERS (O. Stair, manager): Arthur Byron 5.——GRAND (O. Stair, manager): The Tide of Life Oct. 31-2; good business and co. In a Woman's Power opened for four nights 3 to very large house; good performance. The Man Who Dared 7-9.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Sullivan Stock co. 4-9; poor co. Plays: Woman Against Woman, Credit Lorraine, For Liberty and Love, Two Nights in Rome, and Nell Gwyn. "The Kilties are comin'" 10, 11.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): Century co. 1; very good house; fair co. Arthur Byron 5. Katherine Grey deserves mention. Arizona 12. The Man Who Dared 13. Lovers' Lane 16.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, manager): Leo J. Beauchamp, lecturer, 5; interesting lecture; large audience. Liquid Air lecture 6. Two Blue (local), under direction of Mr. and Mrs. C. P. Spaulding, 7, 8.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, proprietors): Cornell's Humpty Dumpty 4 pleased good house. Eddie McDonald's specialty deserves mention. Thelma 7. The Span of Life 12.

CALUMET.—THEATRE (John Caddihy, manager): Devil's Auction Oct. 28 to S. R. O.; audience pleased. Blanche Walsh in Janice Meredith 30 to capacity; audience pleased. White's Faust 1, 2; average business; co. good.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Royal Stock co. 18-20.——CITY OPERA HOUSE (William Morrell, manager): Dark.

YPSILANTI.—OPERA HOUSE (Dean Seabolt, manager): Thelma Oct. 31; fair house and co. Howard Gould in Brother Officers 5; small house; fine performance. Uncle Hen 11.

ST. JOHNS.—ALLISON OPERA HOUSE (O. Leigh Elsler, manager): House opens with Morrison's Faust 12, after three weeks' darkness for improvements.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Letter Carriers' Minstrels (local) pleased good house Oct. 29. Arizona 30 delighted good house. Howard Gould 6. Arthur Byron 7.

HOUGHTON.—ARMORY OPERA HOUSE (C. V. Hendrickson, manager): Devil's Auction Oct. 30; big business; performance satisfactory. White's Faust 1; fair business and co. Are You a Mason 6.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Are You a Mason pleased good house 1. Empire Stock co. 4; fair house pleased.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, manager): Ernest Gamble Concert co. Oct. 30; fine concert; good house. The Span of Life 20.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Morrison's Faust 8. Empire Vaudevillians 9. Fenbery Stock co. 11-16.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (M. Underwood Lyons, manager): Thelma 2; small audience; co. fair. Uncle Hen 18.

OWOSSO.—SALISBURY OPERA HOUSE (G. R. Salisbury, manager): Morrison's Faust 12.

MINNESOTA.

CROOKSTON.—OPERA HOUSE (C. P. Walker, manager): Fogg's Ferry Oct. 29; fair house and co. Jules Grau Opera co. in El Capitan 1; medium house; excellent performance. Black Patti's Troubadours 4. The Wrong Mr. Wright 8. What Happened to Jones 13. Ole Olson 19. Old Jed Prouty 21.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, lessees; M. W. Sanford, resident manager): A Breezy Time Oct. 29; satisfactory performance; good house. Baby Land co. failed to appear. A Barrel of Money 9.——ITEM: Charles Heninger, of the Heninger Family, joined A Breezy Time co. here.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Ward and Vokes in The Head Waiters Oct. 28 to S. R. O.; the stars as funny as ever; excellent co. throughout. George Sidney deserves special mention. A Brace of Partridges 6. Sis Hopkins 11. Are You a Mason 15.

DULUTH.—LYCEUM THEATRE (H. Z. Williams, manager): Tim Murphy in A Capitol Comedy pleased large house 5. What Happened to Jones 6; good house; fair co. A Brace of Partridges 9. Are You a Mason 11. Old Jed Prouty 16.

WASECA.—WARD'S OPERA HOUSE (Ward and Arthur, managers): A Breezy Time Oct. 30; good co.; big business. Merchants' Carnival (local) 5.——ITEM: The Redaker Brothers opened 31 with a stereopticon and moving picture show and will tour the State.

ST. CLOUD.—DAVIDSON OPERA HOUSE (R. T. Davidson, manager): Thomas Q. Seabrooke in A Modern Crusoe 2; good performance and business. Black Patti's Troubadours 4; good performance and audience. A Barrel of Money 7.

NORTHFIELD.—AUDITORIUM (A. K. Ware, manager): Lewis and Austen's Minstrels 9 cancelled. Are You a Mason 12. Brooke's Chicago Marine Band and Orchestra 16.——ITEM: Ray Millard, head usher at the Auditorium, has been appointed stage-manager.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, managers): Londale Theatre co. 4-9; big houses pleased. A Breezy Time 16. Terry's U. T. C. 26.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): Ole Olson 9. A Barrel of Money 13. William Owen 18. All the Comforts of Home 20.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): The Wrong Mr. Wright 2; excellent co.; fair house. What Happened to Jones 8.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): A Breezy Time Oct. 31; good performance; crowded house. Ole Olson 12.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, manager): At Valley Forge Oct. 29; good co.; medium house. Hennessy Lemyle in Other People's Money 30 drew well; performance very satisfactory. Railroad Jack 31 canceled. Murray and Mack in Shooting the Chutes 1 made their usual hit; good house. A Poor Relation 2 pleased fair audiences. Baldwin-Melville co. 4-6. Plays: Devil's Web, The Charity Ball, A Young Wife, and Reaping the Whirlwind. Charles B. Hanford 7. Creston Clarke 8, 9.

YAZOO CITY.—CITIZEN'S OPERA HOUSE (Manch and Moore, managers): A Poor Relation Oct. 29 failed to appear. Ward's Minstrels 30 to small and displeased house. Brannig Stock co. opened for week 4 in A Man of Mystery to large and pleased audiences. Who, What When Minstrels 7. Human Hearts 12. Under Two Flags 13. Hart, hypnotist, 14, 15. R. D. McLean and Odette Tyler 19. Richards and Pringle's Minstrels 20.

JACKSON.—THE CENTURY (F. T. Raiford, manager): Gertrude Coghlan in Vanity Fair Oct. 28; disappointed audience. A Poor Relation 1; small house; good co. Murray and Mack in Shooting the Chutes 2 to good and pleased audience. Charles B. Hanford 4.——ITEM: Adelaide Mann, of the Shooting the Chutes co., is well known here and is always the recipient of many social attentions upon her visits.

PORT GIBSON.—OPERA HOUSE (J. G. Davidson, lessee and manager): Railroad Jack Oct. 25; good house and co. Madelon Caufman deserves special mention. Other People's Money 28; fair house; best performance of season. Lane, lecturer, benefit Port Gibson Female College, 30.——ITEM: J. G. Davidson assumes management of the Opera House, the change will not affect existing contracts.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, manager): At Valley Forge Oct. 28 pleased small house. A Poor Relation 30 showed what a clever actor Frederick Summerfield is, and Other People's Money amused a fair house 3. Hennessy Le Royle made his usual hit. Charles B. Hanford 8.——ITEM: Harry March has had an offer to join Ward's Minstrels.

M'COMB CITY.—NEW OPERA HOUSE (A. J. Hackett, manager): Brannig Stock co. Oct. 28-2 in A Man of Mystery. Midnight Flood, Streets of New York, The James Boys, Ten Nights in a Bar Room, and Down the Slope; good co.; medium business. Railroad Jack 5. Ward's Minstrels 7. Under Two Flags 9. Spooner Dramatic co. 11-17.

COLUMBUS.—O'NEIL THEATRE (William P. Mahon, manager): A Poor Relation Oct. 29 to large and appreciative audience. Harry Ward's Minstrels 1; very large house pleased. Ben Mullen, a Columbian, made his debut with the co and was well received. Other People's Money 9. Rupert of Hentzau 13.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): The Gay Mr. Goldstein 2; fair house; excellent performance. The Taming of the Shrew 4; excellent performance; S. R. O. Where Baby Are You 8. Foxy Grandpa 11. Rupert of Hentzau 12.

CLARKSDALE.—NEW CLARKSDALE THEATRE (F. G. Wingfield, manager): Rose Stillman co. 1, 2 in A Crazy Idea and Lucretia Borgia pleased large audiences. Labadie's Faust 11.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Railroad Jack Oct. 29 canceled. Hennessy Lemyle in Other People's Money 30 pleased good house.

WEST POINT.—OPERA HOUSE (Ellis and Westbrook, managers): Ward's Minstrels 2; fair business; poor performance.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Ward and Vokes in The Head Waiters 2; packed houses; co. excellent. George Sidney made a hit. Foxy Quiller 5. Blanche Walsh 14.——LYCEUM THEATRE (C. U. Philley, manager): A Jolly American Tramp 27, 28; packed houses; performance fair. East Lynne 30, 31; fair business and co. A Bunch of Keys 3, 4. Hogan's Alley 6, 7. The Tide of Life 8, 9.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Chase-Lister co. Oct. 28-31 in The Man of Mystery, The Man from Kokoma, Wicked London, and Man and Master; good business and co. The Bells of New York 1; good business; pleasing performance. Nadine Winston 4-9. Way Down East 11. Quo Vadis 12. Hans Hanson 13.

JOPLIN.—CLUB THEATRE (Mrs. George B. Nichols, lessee): The Burgomaster Oct. 30; record breaking business; excellent performance. Put Me Off at Buffalo 1; crowded house; audience pleased. The Denver Express 2; good house and co. McFadden's Row of Flats 3 to S. R. O.; first-class performance. Woodward Stock co. 7-9. A Bunch of Keys 10.

NEVADA.—MOON'S OPERA HOUSE (E. H. Brittmund, manager): At the Old Cross Roads Oct. 25; packed house; performance satisfactory. Put Me Off at Buffalo 29 to capacity; best performance of season. Hogan's Alley 2. A Run on the Bank 6. A Bunch of Keys 8. A Merry Chase 11. The Star Boarder 28.

WEBB CITY.—NEW BLAKE THEATRE (W. H. Van Etten, manager): Put Me Off at Buffalo Oct. 31; immense business; excellent attraction. A Man of Mystery 3 failed to appear on account of wreck. Chase-Lister co. opened for week 4 to good business. A Bunch of Keys 11. A Merry Chase 18.

LOUISIANA.—PARKS' OPERA HOUSE (R. A. Parks, manager): Nadine Winston Stock co., Oct. 31-2 in Under Two Flags, Sappho, In Dixie Land, and Carmen; best performances of season; big business.——BURNETT OPERA HOUSE (J. K. O'Neil, manager): Dark.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): The Minister's Son 4 pleased good house. W. R. Pattos deserves mention. Brown's in Town 14. A Thoroughbred Tramp 18. Nadine Winston Stock co. 25-30.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): The Burgomaster Oct. 29; S. R. O.; splendid performance. The Denver Express 5.

KIRKSVILLE.—THE HARRINGTON THEATRE (F. M. Harrington, manager): An American Tramp Oct. 26; good performance and house. The Minister's Son 6. Wesleyan Male Quartette 7 (Lecture Course).

MEXICO.—FERRIS GRAND OPERA HOUSE (Blake Carthorn, manager): Hogan's Alley Oct. 30; performance disappointing; co. cut play down to fifty minutes; good house.

PAYETTE.—OPERA HOUSE (Leo Holladay, manager): A Jolly American Tramp Oct. 28 pleased fair house. Hungarian Court Orchestra 7. General Gordon 8. Governor Stone 9.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Westerman Male Quartette 8. Victor Lee, magician, 15, 16. Miss Hussey from Jersey 23. Empire Stock co. 25-27.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): A Merry Chase 6.

AURORA.—MINOR'S OPERA HOUSE (L. J. Minor, manager): Season opens with A Run on the Bank 8.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): Gibney Stock co. 4-9.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Dark.

MONTANA.

BUTTE.—SUTTON'S NEW GRAND (Dick P. Sutton, manager): Thomas Q. Seabrooke in A Modern Crusoe did good business Oct. 27, 28, but light 29; co. good. The Girl from Paris 30, 31; large audience displeased 30; Al. White, business-manager of the house, rang the curtain down in the middle of an act and canceled. The Cowboy and the Lady 1, 2; large audiences pleased. Thomas Jefferson 3-6. West's Minstrels 7-9. A Lion's Heart 10. Devil's Auction 12, 13. Jules Grau Opera co. 14-16.——MAGUIRE'S GRAND OPERA HOUSE (John Maguire, manager): Wilbur-Kerwin Opera co. advertised to present Said Pasha, The Royal Middy, and Carmen 27-29, changed bills without notice 27, and Manager Maguire closed engagement.——SUTTON'S FAMILY THEATRE (Dick P. Sutton, manager): A Honolulu Coon 27-30; excellent co.; good business. Barne's Dog and Pony Circus and Vaudeville co. 3-9. Two Merry Tramps 10-12.

HELENA.—THEATRE (F. W. Agate, manager): The Girl from Paris Oct. 28; fair house; poor performance. The Cowboy and the Lady 5. West's Minstrels 6. Thomas Jefferson 8. Two Married Men 9. Devil's Auction 11. Jules Grau Opera co. 13. Black Patti's Troubadours 16. A Texas Steer 20. Rudolph and Adolph 21. The Casino Girl 22. A Romance of Coon Hollow 23. What Happened to Jones 28. Old Jed Prouty 29.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): The Girl from Paris Oct. 27; light business; performance fair. The Cowboy and the Lady, with S. Miller Kent in the leading role, 31; good business and performance. Thomas Jefferson in Rip Van Winkle 2; good business; performance satisfactory.

GREAT FALLS.—GRAND OPERA HOUSE (Frary and Burlingame, managers): The Girl from Paris Oct. 28; poor performance; fair business. The Cowboy and the Lady 4. Rip Van Winkle 7. A Lion's Heart 8. Jules Grau Opera co. 11. A Romance of Coon Hollow 13. The Wrong Mr. Wright 15.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): S. Miller Kent in The Cowboy and the Lady Oct. 30; fair house; good performance. Thomas Jefferson in Rip Van Winkle 1; large house; very good performance. A Lion's Heart 6. Jules Grau Opera co. 9. Black Patti's Troubadours 15.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): The Cowboy and the Lady Oct. 29; large house; fine performance. Thomas Jefferson in Rip Van Winkle 30; crowded house; excellent performance.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, manager): The Girl from Paris canceled. West's Minstrels 5. The Cowboy and the Lady 6.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, managers): Lovers' Lane Oct. 31; well filled house; competent co.; Nora Dunblane deserves mention. The Burgomaster 2; crowded house; pleased audience; Herbert Cawthorne was very good. Fuzz Quiller 4 to S. R. O.; performance pleasing; Jerome Sykes made a hit; Eleanor Kent deserves more than passing notice; Grace Cameron, who hails from Falls City in this State, was well received. A Common Sinner 18. Blanche Walsh 20. Sporting Life 28. King Dodo Dec. 2. In Old Kentucky 4. Tim Murphy 6. Madame Modjeska and Louis James 12.——THE FUNKE (Zehrung and Crawford, managers): A Wise Member 29, 30; good house first night; fair audience second; well balanced co.; Senorita Carlo Portello deserves mention. A Bunch of Keys 1, 2; very large house; play rewritten and pleased. Madame de Tourney 6, 7. Hogan's Alley 11, 12. Uncle Josh Spruceby 13, 14. At Valley Forge 18. A Barrel of Money 22.——ITEM: Manager Zehrung, born du combat for the past two weeks, is around again minus several pounds of flesh.

PLATTSMOUTH.—PARMELE THEATRE (Parmele and Stadelman, managers): The Eleventh Hour Oct. 28. Baby Land co. 6. Primrose and Dockstader's Minstrels 29.——ITEM: Tuesday, 29, being the first anniversary of the opening of the house, Manager Stadelman gave a "smoker" on the stage to the attaches of the house and press representatives. All contributed to make the affair a decided success.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Broome, manager): A Wise Member Oct. 28; big business; performance good. Two Merry Tramps 1 to S. R. O.; performance good. Coonlown 6th 12.——ITEM: The Phelan Opera House needs a better system in the box-office. At every performance there is trouble that is very annoying to patrons, caused by seats being sold twice and sometimes three times.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): A Wise Member Oct. 31; good performance and business. Madame de Tourney 4, 5. Persian Maids 7, 8. Hogan's Alley 13. My Friend from Arkansas 14. The Village Parson 21.——STEEL'S OPERA HOUSE (Bert Grates, manager): Dark.

FREMONT.—LOVE'S THEATRE (Para Love, manager): At the Old Cross Roads 4; large audience; satisfactory performance. My Friend from Arkansas 5. Sherwood changed date to 11. Uncle Josh Spruceby 12. A Common Sinner 18. A Barrel of Money 21.——ITEM: Treasurer Nehrbas has returned from a short business trip to Chicago.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): At the Old Cross Roads 1; fine business; excellent performance; Katha Williams, Jane Corco

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At Liberty After Nov. 28.

Irish Comedy and all kinds of Character Work, with Novel Specialty. Address HEART HAUSE, Wilkesbarre, until Nov 23.

ADELAIDE FITZALLAN

To Miss Adelaide Fitzallan must be accorded praise such as only one actress who had not had a previous great reputation has ever received this season. Miss Fitzallan combined every one present by her impersonation of Lorita, Monsarrat Ferrara. She was beautiful, graceful, full of fire, dainty, womanly, natural and artistic. She was a revelation, and there cannot be too much praise accorded one so truly an artiste. Miss Fitzallan can to-day aspire to any position in the range of the deeply emotional and forceful.—*New York Sunday News.*

NEW YORK PRODUCTIONS OR FIRST-CLASS TRAVELING ENGAGEMENTS.

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De Witt Clinton

LEADING MAN. Hopkins' New Stock Co., Memphis, Tenn.

A LADY OF QUALITY.—De Witt Clinton, as Sir John Ozon, made a perfect villain of the aristocratic social type.—*Evening Scimitar.*

SYDNEY AYRES

FOREPAUGH STOCK COMPANY.

THE LITTLE MINISTER.—And on the same line something must be said of Sydney Ayres, who is rapidly climbing the ladder of histrionic fame. His Captain Halliwell, last night was well nigh perfect, and he deserved all the applause accorded him.—*Philadelphia Record.*

VIRGINIA DREW TRESCOTT

LEADING HEAVIES. Frederick Warde Co., Season 1901-1902.

Virginia Drew Trescott, besides having a personality that would eminently fit her for the impersonation of romantic heroines, appears to possess a tragic force that would assure supernatural success in such roles as Lady Macbeth, Juvenile Heroic, Medea, or Gismonda. Possessed of a clear, resonant voice, of a most pleasing and fascinating style, she has a vein of natural richness and fine quality, with abundance of power and exquisite flexibility, while her comprehension of the value of intonations and facial expression is altogether extraordinary. In short, the artistic side of her capability has been cultivated to such an extent that she knows just how to make the most of the natural gifts with which Nature has richly endowed her.—*NEW ORLEANS TIMES-DEMOCRAT, Oct. 6, 1901.*

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Oscar Dane AT LIBERTY

INVITES OFFERS.

Played Hamilton Travers, the "actor," in ARE YOU A BUFFALO CO., at the Garrick Theatre, N. Y.
Also played George Fischer during the star's absence, on the road.

"Oscar Dane in the star part carries the comedy to completeness . . . Proved himself the actor of accomplished art and admirable finesse."—YOUNGSTOWN TELEGRAM, Oct. 2.

"Mr. Dane took the star's part on short notice and acquitted himself in a very creditable manner, giving an exceptionally fine performance of this different role."—WHEELING INTELLIGENCER, Oct. 1.

"Oscar Dane, as the crushed tragedian, contributes no small part to the round of fun."—MILWAUKEE JOURNAL, Oct. 21.

"Holds the attention of the audience by every word, movement and gesture."—ST. LOUIS GLOBE, Oct. 21.

"Oscar Dane received a very warm reception—he gives a very artistic presentation of the crushed tragedian. His make-up is attractive and he is quite natural in the part. It is a very good piece of character work and is well sustained."—ST. LOUIS STAR, Oct. 21.

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EVA TAYLOR

LEADING WOMAN. Castle Square Theatre, Boston, Mass.

SHENANDOAH.—Miss Taylor was altogether delightful as Gertrude, and her blending of true womanliness with the ardor for the Southern cause made a charming and lovable character, with a nice sense of the proportions of spirit and pathos.—*Boston Transcript, Oct. 22, 1901.*

Edmund Breese

CASTLE SQUARE THEATER—BOSTON, MASS.

THE SHAUGHRAUN.—Honors were about evenly divided between Mr. Breese, as the villain Harvey Duff, and * * * who acted the sportive, but true-hearted smithway, Conn. In make-up, manner and speech Mr. Breese's impersonation was perfect, and it was not until the second act that at least some in the audience realized that the clever work of the actor which had excited their applause in a preceding scene should be credited to Mr. Breese.—*Boston Transcript, 11-8-1901*

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Sept.	13,	Vogel's Minstrels,	375.00.
"	24,	Pudd'nhead Wilson,	342.25.
Oct.	4,	Morrison's Faust,	252.25.
"	15,	Papa's Baby,	387.25.
"	29,	Day and Night,	325.95.
Nov.	4,	Finnigan's Ball,	311.20.

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First-class Comic Opera or Musical Comedy for the last part of November or December. I want the best. Open time, Nov. 25, 26, 27, 29, 30; Dec. 2, 3, 4, 5, 6.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BARREL OF MONEY (George Abbott, mgr.): Red Wing, Minn., Nov. 12, Hastings 13, Austin 14, Lawrence 15, Sioux Falls, S. D., 16, Sioux City, Ia., 18, Geneva 19, Atlantic 20, Tarnagat, Neb., 21, Lincoln 22, 23, York 25, Fairbury 26, Falls City 27, Atchison, Kan., 28, Horton 29, Lawrence 30.

A BRACE OF PARTRIDGES (Harry Reardon, mgr.): Minneapolis, Minn., Nov. 11-12, St. Paul 14-16.

A BRISKEY TIME (Eastern: Merle H. Norton, prop.; S. H. Lester, mgr.): Danielson, Conn., Nov. 12, Putnam 14, Franklin, Mass., 15, Attleboro 16.

A BRISKEY TIME (Southern: Merle H. Norton, prop.; S. M. La Porte, mgr.): Ashland, Pa., Nov. 12, Frackville 14, Girardville 15, Pottsville 16, Freeland 18.

A BUNCH OF KEYS (Gus Rothgeb, mgr.): Galena, Kan., Nov. 12, Columbus 13, Pittsburg 14, S. McAlester, I. T., 15, Shawnee, Ok., T., 16, Oklahoma City 17, El Reno 18, Enid 19, Kingfisher 20, Pawnee 21, Stillwater 22, Guthrie 23, Perry 24, Arkansas City, Kan., 25, Winfield 26, Wellington 27, Wichita 28, Abilene 29, Salina 30.

A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): Latrobe, Pa., Nov. 13, Dennison, O., 14, Cambridge 15, McConnellsville 16.

A CRAZY GUY: Mechanicsburg, O., Nov. 12, Jamestown 13.

A DAY AND A NIGHT (Broadhurst and Currie, mgrs.): Americus, Ala., Nov. 12, Atlanta, Ga., 14, Augusta 15, Columbia, S. C., 16, Charleston 18, Savannah 19, Brunswick 20, Jacksonville, Fla., 21, Macon, Ga., 22, Augusta 23, Montgomery, Ala., 25, Meridian, Miss., 26, Jackson 27, Vicksburg 28, Natchez 29, Monroe, La., 30.

A GAMBLER'S DAUGHTER (J. M. Ward and R. L. Cressy, mgrs.): Pittsburg, Pa., Nov. 11-16, Philadelphia 18-30.

A GENTLEMAN OF FRANCE: Chicago, Ill., Nov. 4-16.

A HOMESPUN HEART: Rochester, N. Y., Nov. 12-13, Syracuse 14-16, Grand Rapids, Mich., 18-20.

A HOMESPUN HEART (James H. Brown, mgr.): Denver, Col., Nov. 10-16, Central City 18, Georgetown 19, Idaho Springs 20, Florence 21, Trinidad 22, Rocky ford 23, La Junta 25, La Mar 26, Garden City, Kan., 30.

A JOLLY AMERICAN TRAMP (U. D. Newell, mgr.): Kokomo, Ind., Nov. 12, Indianapolis 14-16, Marion 18, 19, Bowling Green, O., 20, Toledo 21, 22, Sandusky 23, Lorain 25, Akron 26, 27.

A LION'S HEART (Carl A. Haswin): Wallace, Ida., Nov. 12, Spokane, Wash., 14, Tacoma 16.

A MAN OF MYSTERY (C. Beauregard Wilmoth, mgr.): Spokane, Wash., Nov. 10-16.

A MERRY CHASE (Lyman Southern, mgrs.): Pittsburg, Kan., Nov. 12, Webb City, Mo., 14, Galena, Kan., 15, Columbia, 16, Joplin, Mo., 17, Carthage 18, Springfield 19, Cape Girardeau 20, Poplar Bluff 21, Hennessey 22, Caruthersville 23, Dyersburg, Tenn., 25, Jackson 26, Trenton 27, Hannibal, Mo., 28, Moberly 29, Mexico 30.

A MODERN CRUSOE (Thomas O. Seabrooke): Milwaukee, Wis., Nov. 10-16, Fort Wayne, Ind., 18, Marion 19, Peru 20, Logansport 21, Lafayette 22, Terre Haute 23.

A POOR RELATION (Fred G. Berger, mgr.): San Francisco, Cal., Nov. 10-Dec. 7.

A ROMANCE OF COOS HOLLOW (C. S. Callahan, mgr.): Grand Rapids, Mich., Nov. 11-16, Saginaw 17, Bay City 18, Flint 19, Detroit 20-30, Windsor 31, Walkerville, Ont., 32, Port Huron 33, Marine City 34, Mt. Clemens 35, Pontiac 36, Ann Arbor 37, Jackson 38, Battle Creek 39, Kalamazoo 40, Grand Rapids 41-43.

A RUNAWAY COUPLE (Geo. L. Cornwell, mgr.): Ashland, Ky., Nov. 12, Catlettsburg 13, Portsmouth, O., 14, Ironton 15, Gallipolis 16, Pomeroy 17, Middleport 18, Athens 19, Marietta 20, Parkersburg, W. Va., 21, Point Pleasant 22, Huntington 23, Ashland, Ky., 24, Maysville 25, Paris 26, Lexington 27, Frankfort 28, Louisville 29-Dec. 7.

A SOUTHERN GIRL (Fred Berrand, mgr.): Berwick, Pa., Nov. 12, Orangeville 13, Bloomsburg 14, Danville 15, Milton 16, Williamsport 17, Lock Haven 18, Renovo 19, Emporium 20, Kane 21, Ridgway 22, Du Bois 23, Clearfield 25, Curwensville 26, Tyrone 27, Huntingdon 28, Altoona 29, Johnstown 30.

A TRIP TO CHINATOWN (Sam Bernard, mgr.): Boston, Mass., Nov. 11-16, Providence, R. I., 18-23, Worcester, Mass., 25-30.

A TRIP TO CHINATOWN (Western: Sam Bernard, mgr.): Chicago, Ill., Nov. 4-Dec. 7.

A TRIP TO CHINATOWN (Southern: Sam Bernard, mgr.): Atlanta, Ga., Nov. 11-16, Birmingham, Ala., 18-20, Montgomery 21, Mobile 22, New Orleans, La., 23-Dec. 7.

A WARM TIME IN DIXIE (Chas. Frohman, mgr.): Lawrence, Mass., Nov. 14, Lowell 15, Nashua, N. H., 16, Manchester 17, 18.

ADAMS, MAUDE (Chas. Frohman, mgr.): Boston, Mass., Nov. 11-16, Providence, R. I., 18-23, Worcester, Mass., 25-30.

ALABAMA: Washington, D. C., Nov. 11-16, Baltimore, Md., 18-23, Philadelphia, Pa., 25-Dec. 7.

ALDRICH, CHARLES (Under the Dictation of Mr. Dooley): Cleveland, O., Nov. 10-16, Akron 18, Youngstown 19, Sharon, Pa., 20, Wheeling, W. Va., 21, Steubenville, O., 22, Zanesville 23, Newark 25, Mansfield 26, Lima 27, Findlay 28, Fremont 29, Sandusky 30.

ALEXANDER, GEORGE: Lincoln, Neb., Nov. 12, Omaha 13-16, Des Moines, Ia., 18-20, Cedar Rapids 21, Davenport 22, Rock Island, Ill., 23, Peoria 25, Bloomington 26, Springfield 27, Decatur 28, Terre Haute, Ind., 29, Indianapolis 30-Dec. 7.

ALEXANDER, MRS. (Mrs. Alexander Comedy): Cincinnati, O., Nov. 10-16, Columbus 18-23, Dayton 25-30.

ALEXANDER, MRS.: Manhattan Theatre, New York, Sept. 24—indefinite.

ALL ON ACCOUNT OF ELIZA (Chas. Frohman, mgr.): Boston, Mass., Nov. 11-16, Providence, R. I., 18-23, Worcester, Mass., 25-30.

ALL ON ACCOUNT OF ELIZA (Western: Chas. Frohman, mgr.): Chicago, Ill., Nov. 4-Dec. 7.

ALL ON ACCOUNT OF ELIZA (Southern: Chas. Frohman, mgr.): Washington, D. C., Nov. 11-16, Baltimore, Md., 18-23, Philadelphia, Pa., 25-Dec. 7.

ALLEN, VIOLET (Under the Dictation of Mr. Dooley): Cleveland, O., Nov. 10-16, Akron 18, Youngstown 19, Sharon, Pa., 20, Wheeling, W. Va., 21, Steubenville, O., 22, Zanesville 23, Newark 25, Mansfield 26, Lima 27, Findlay 28, Fremont 29, Sandusky 30

12, Hillsdale 13, Coldwater 14, Lansing 15, Albion 16, Marshall 17, Battle Creek 18.

UNCLE TOM'S CABIN (C. D. Hanscom, mgr.): Norwich, Conn., Nov. 12, 13; Meriden 14, Willimantic 15, Westerly, R. I., 16, Pawtucket 17, Taunton, Mass., 18, Lynn 19, Gloucester 20, Haverhill 21, Lawrence, Mass., 22, 23, Portland, Me., 24, Concord, N. H., 25, Lawrence, Mass., 26, Pittsfield 27, Salem, Mass., 28, Providence, R. I., 29, 30.

UNCLE TOM'S CABIN (Western): Hugo B. Lewis, mgr.): Lowell, Ind., Nov. 12, 13.

UNCLE TOM'S CABIN (C. O. Phillips): Boston, N. Y., Nov. 12.

UNCLE TOM'S CABIN (Eastern; Steiner's): Johnstown, N. Y., Nov. 12, Gloversville 13, Amsterdam 14, Cohoes 15, 16.

UNCLE TOM'S CABIN (Eastern; Al. W. Martin; G. A. Wilson, mgr.): Rochester, N. Y., Nov. 11-16, Batavia 17, Geneva 18, Lyons 19, Syracuse 20-23, Auburn 24, Oswego 25, Watertown 26, Gloversville 27, Schenectady 28, Troy 29, 30.

UNCLE TOM'S CABIN (Western; Al. W. Martin's; W. G. Gunckel, mgr.): Little Rock, Ark., Nov. 12, Ft. Smith 13, Fayetteville 14, Rogers, Mo., 15, Joplin 16, Webb City 17, Pittsburg, Kan., 18, Girard 19, Coffeyville 20, Caney 21, Cherryvale 22, Independence 23, Chanute 24, Fredonia 25, Wichita 27, Newton 28, Hutchinson 29, Topeka 30.

UNCLE TOM'S CABIN (Howard's; Western; Wm. Kibble; L. J. Sale, Ill., Nov. 12, Ottawa 13, Streator 14, Bloomington 15, Springfield 16.

UNCLE TOM'S CABIN (Wm. A. Brady, mgr.): Boston, Sunday, Oct. 14—indefinite.

UNDER TWO FLAGS (Cleaning and Lockins): Jackson, Miss., Nov. 12, week Oct. 21.

UNDER TWO FLAGS (C. A. Arthur, mgr.): Topeka, Kan., Nov. 12, Wichita 13, Parsons 14, Aurora, Mo., 16.

UNDER TWO FLAGS (Leon M. Hattenbach): Portland, Ore., Nov. 10-13, Spokane, Wash., 14-17.

VALENTINE STOCK: Detroit, Mich., Sept. 29—indefinite.

VERMONT GIRL (Eastern; Harry De Long, mgr.): Royersford, Pa., Nov. 12, Reading 13, Bethlehem 14, Pottstown 15, Allentown 16, Shenandoah 18, Freeland 19, Ashland 20, Hazleton 21, Mt. Carmel 22, Mahanoy City 23.

VERNON STOCK: Paterson, N. J.—indefinite.

WALEK, BLANCHE (Brooks and Stern, mgrs.): St. Paul, Minn., Nov. 10-16.

WALTERS, JULE (Stock Tracked): Clarksville, Tenn., Nov. 12, Memphis 13, 14, Helena, Ark., 15, Clarksdale, Miss., 16, Yazoo City 20, Vicksburg 21, Monroe, La., 22, Shreveport 23, Houston, Tex., 25, Beaumont 26, Huntsville 27, Galveston 28, Brenham 29, San Antonio 30.

WARD AND VOKES (F. D. Stair, mgr.): Fayetteville, Tenn., Nov. 12, Memphis 13, Helena, Ark., 14, Little Rock 15, 16, Fort Smith 18, Springfield, Mo., 19, Joplin 20, Ft. McAllister, I. T., 21, Oklahoma City, O. T., 22-24, Topeka, Kan., 25, Leavenworth 26, St. Joseph 27, Des Moines, Ia., 28, Omaha, Neb., 29, 30.

WARFIELD, DAVID (David Belasco, mgr.): New York city Sept. 23—indefinite.

WAY DOWN EAST (Western): Keokuk, Ia., Nov. 13, Quincy 15.

WHEN WE WERE TWENTY-ONE (Eastern; Morris and Hall): Auburn, N. Y., Nov. 13, Oswego 14, Binghamton 16, Ithaca 20, Elmira 21.

WHERE THE LAUGH COMES IN (E. P. Lewis, mgr.): Allentown, Pa., Nov. 12, Pottstown 13, Quakertown 14, Norristown 15, Royersford 16, Bethlehem 18, Flemington, N. J., 19, Hightstown 20, Belvidere 21.

WHITE, PORTER J. (Faust): Rockford, Ill., Nov. 12, Freeport 13, Galena 14, Marengo 15, Batavia 16, Spring Valley 17, Princeton 18, Sterling 20, Dixon 21, Marseilles 22, Pullman 23, Hammond, Ind., 24, Valparaiso 25, Kankakee, Ill., 26, Clinton 27, Champaign 28, Pekin 29, Fulton 30.

WHITESIDE, WALKER (Shipman Brothers, mgrs.): McConnelsville, O., Nov. 12, Dayton 13, 16, Indianapolis, Ind., 14-20.

WHOSE BABY ARE YOU (Myron B. Rice, mgr.): Fort Gibson, Ia., Nov. 12, Jackson, Miss., 13, Vicksburg 14, Monroe, La., 15, Shreveport 16.

WILLIAMS AND WALKER: Newark, N. J., Nov. 11-16, Atlantic City 18, Reading, Pa., 19, Columbia 20, Ashland 21, Allentown 22, Lancaster 23, Jersey City, N. J., 25-30.

WILSON, AL. H. (Chas. H. Yale and Sidney R. Ellis, mgrs.): Chicago, Ill., Nov. 10-16, Milwaukee, Wis., 17-23, Kenosha 24, South Bend, Ind., 25, Jackson, Mich., 26, Adrian 27, Toledo, O., 28-30.

WINCHESTER: Boston, Mass., Nov. 11-16.

WOODWARD STOCK: Kansas City, Mo., Sept. 30—indefinite.

YON YONSON (Thall and Kennedy, mgrs.): Santa Ana, Cal., Nov. 12, Riverside 13, San Jose 14, 17, Salina 16, Vallejo 20, Santa Rosa 21, Oakland 22-24, San Francisco 25-30.

REPERTOIRE COMPANIES.

AMERICAN COMEDY: Carthage, Mo., Nov. 11-13.

ARNOLD STOCK (No. 1; J. F. Arnold, mgr.): Atlanta, Ga., Nov. 11-16, Griffin 18-23, Columbus, Miss., 25-30.

AUBREY STOCK (Mittenthal Brothers, mgrs.): Greenville, Pa., Nov. 11-13, Sharon 14-16, McKeesport 18-20, Cumberland, Md., Dec. 2-7.

MACKAYE COMEDY (Fred Seward, mgr.): St. Joseph, Mo., Nov. 10-16, Des Moines, Ia., 18-23, Omaha, Neb., 25-30.

BALDWIN-MELVILLE: New Orleans, La., Sept. 29—indefinite.

BENNETT-MOULTON (Earl Benner, mgr.): Easton, Pa., Nov. 11-16, Norristown 18-23, Lancaster 25-30.

BENNETT-MOULTON (E. H. Moulton, mgr.): Lowell, Mass., Nov. 11-16, Haverhill 18-23, Concord 25-30.

BENNETT-MOULTON (George H. Robinson, mgr.): Waltham, Mass., Nov. 11-16, Lowell 18-23, Derby, Conn., 25-30.

BENNETT-MOULTON (W. C. Cameron, mgr.): Hingham, Mass., Nov. 11-16, Orange 18-23, Rockville Centre 25-30.

BOB TOM STOCK (Eastern; Chas. Leyhenne, mgr.): Auburn, N. Y., Nov. 11-17.

BRONSON, J. Lewis Bronson, mgr.): Hillsboro, O., Nov. 10-12, Maysville 14-16, Washington C. H., 18-20.

BURRILL STOCK: Pottsville, Pa., Nov. 11-16, Shenandoah 18-23.

CARPENTER, FRANKIE (Jere Grady, mgr.): Lewiston, Me., Nov. 11-16, Augusta 18-23.

CARROLL COMEDY: Salem, O., Nov. 12-23.

CASTLE SQUARE STOCK (F. V. Shook and L. L. Greene, mgrs.): Fort Wayne, Ind., Nov. 11-16, Goshen 18-20, Frankfort 22-30.

CHASE-LISTER (Northern; Glenn F. Chase, mgr.): Aberdeen, S. D., Nov. 11-16.

CHESTER, ALMA (John T. Shannon, mgr.): Lawrence, Mass., Nov. 11-16, Manchester, N. H., 18-23.

CONROY, MACK AND EDWARDS (Charles F. Edwards, mgr.): Phillipsburg, Pa., Nov. 11-16, Lonaconing, Md., 18-23.

CONWAY AND HAAS (W. A. Conway, mgr.): Brockport, N. Y., Nov. 11-13, Wellsville 14-16.

COOK CHURCH STOCK (H. W. Taylor, mgr.): New Orleans, Nov. 25-30.

CRAWFORD STOCK (Harry L. Webb, mgr.): New Castle, Pa., Nov. 11-16, Greenville 18-23, Meadville 25-30.

CURTIS COMEDY (S. M. Curtis, mgr.): Waco, Tex., Nov. 11-16.

DAVIDSON STOCK (A. E. Davidson, mgr.): Terre Haute, Ind., Nov. 11-16, Mattoon, Ill., 18-20, Alton 21-23, Bunker 25-30.

DE WOLF, FLORA: Rochelle, Ill., Nov. 11-16, Morris 18-23.

DIXON-CORNELL: Monongahela, Pa., Nov. 11-16, Somerset 18-20, Connellsville 21-23.

DORMAN-SULLIVAN STOCK (J. Leo Hallett, mgr.): Fall River, Mass., Sept. 16—indefinite.

DUFFIELD, BESSIE, (Duffield and Gilder, mgrs.): Ogden, N. Y., Nov. 11-16, Bradford, Pa., 18-23, Warren, O., 25-30.

ELLIOTT'S COMEDIANS (O. Harris Elliott, mgr.): Worcester, Ind., Nov. 10-16, Mendon 18-20.

EMPIRE STOCK: San Antonio, Tex., Sept. 29—indefinite.

EVANS' CASTLE SQUARE STOCK (Arthur La Marr, mgr.): North Attleboro, Mass., Nov. 11-16, Bristol, R. I., 18-23, Waverly 25-30.

EVANS AND WARD STOCK: Peabody, Mass., Sept. 23—indefinite.

EVING-TAYLOR (Albert Taylor, mgr.): Bowie, Tex., Nov. 11-16, Rising 18-23, McKinney 25-30.

FISHER STOCK (Geo. M. Fowler, mgr.): Cleveland, O., Nov. 11-17, Bucyrus 18-20, Fostoria 21-23, Findlay 25-27, Defiance 28-30.

FISHER'S COMEDIANS (Dick Ferris, prop.; Harry Leslie, mgr.): Mankato, Minn., Nov. 11-16, Sioux Falls, S. D., 18-20, Sioux City, Ia., 25-30.

FISK, MAY (John F. Compton, mgr.): Orange, Mass., Nov. 11-16, Athol 18-23, Winchendon 25-30.

FORD'S COMEDY (J. M. Ford, mgr.): Kingsville, Can., Nov. 11, 12, Leamington 13, 14, Blenheim 15, 16.

FRANKIE STOCK (A. H. Dexter, mgr.): Southbridge, Mass., Nov. 11-16, Webster 18-23, Putnam, Conn., 25-30.

FRAWLEY STOCK: Portland, Ore., Nov. 10-16.

FRENCH, IRVING (I. H. Pond, mgr.): Newton, Kan., Nov. 10-15.

FROST STOCK: Newfoundland, N. S., Oct. 30—indefinite.

GARRICK THEATRE (W. P. Taylor, mgr.): Trenton, Can., Nov. 11-16, Belleville 18-23, Port Hope 25-30.

GEMS, REPERTOIRE: Freehold, N. J., Nov. 11-16, Red Bank 18-23, Morristown 25-30.

GERTMORE, ROBERT, STOCK (H. C. Arnold): Maynard, Mass., Nov. 11-16.

GIBNEY-HOEFFLER (Eastern): McKeesport, Pa., Nov. 11-17, Johnstown, 18-30.

GORMAN AND FORD (W. S. Stillman, mgr.): Barton, Vt., Nov. 11-16.

HARCOURT COMEDY (W. R. Hill, mgr.): Dover, N. H., Nov. 11-16, Nashua 18-23, Milford, Mass., 25-30.

HAYWARD, GRACE (Dick Ferris, mgr.): Joliet, Ill., Nov. 11-16, Madison, Wis., 17-23, Oshkosh 25-30.

HEALY, NELLY LYONS (No. 1; M. S. Williams, mgr.): Ashtabula, O., Nov. 11-16.

HEALY, NELLY LYONS (No. 2; G. H. Titus, mgr.): Cleveland, O., Nov. 9-16.

HILLMAN, MAUDE: Trenton, Mich., Nov. 11-16.

HIMMELEIN'S IDEALS: Harrisburg, Pa., Nov. 11-16, Scranton 18-23, Williamsport 25-30, 1.

HIMMELEIN'S IMPERIAL STOCK: Flint, Mich., Nov. 11-16, Bay City 18-23, Saginaw 25-Dec. 1.

HOWARD-DORSEY: Madisonville, Ky., Nov. 11-23, Henderson 14-16, Owensboro 18-23.

HOYT'S COMEDY (H. G. Allen, mgr.): Terrell, Tex., Nov. 11-16.

HUNTLEY-HARRIS STOCK: Scranton, Pa., Nov. 4-16.

JACOBS AND STEINBERG: Muscatine, Ia., Nov. 11-13, Ottumwa 14-16.

KELLAM STOCK (Lee J. Kellam, mgr.): East Rockaway, Pa., Nov. 11-16, Punxsutawney 14-16, Clarion 18-20, Coudersport 22-30.

KELLER STOCK: Muskogee, I. T., Nov. 11-16, Vinita 18-20.

KERKHOFF-LOCKE DRAMATIC (Wm. Kerkhoff, mgr.): Elwin, Kan., Nov. 11-17.

KEYSTONE DRAMATIC (McGill and Stinson, mgrs.): Muncie, Ind., Nov. 11-16, Richmond 18-23.

KING DRAMATIC (W. R. Todd; R. J. Lander, mgr.): Frankfort, Ky., Nov. 11-16.

KING, E. A. (Frank Mansell; Wm. Dunbar, mgr.): Derby, Conn., Nov. 11-16.

KING, E. A. (Leo Beasley; F. P. Clackner, mgr.): Trenton, N. J., Nov. 11-16.

KLARK-SCOVILLE (Nesbit Scoville, mgr.): Freeland, Pa., Nov. 11-13, Mahanoy City 14-16.

KLARK-SCOVILLE (H. E. Klark, mgr.): Fairfield, Me., Nov. 11-16, Stowhegan 18-23.

KLIMT-HRABN (Frank Gamole, mgr.): Rome, Ga., Nov. 11-16, Pensacola, Fla., 18-23, Mobile, Ala., 25-Dec. 7.

KRAUS-TAYLOR: San Antonio, Tex., Oct. 28—indefinite.

LA PEARL'S COMEDY: Tipton, Ind., Nov. 12, Frankfort 13, Noblesville 14, Lebanon 15, Rockville 16, Kokomo 18, Peru 19, Rochester 20, Plymouth 21, Warsaw 22, Columbia City 23.

LENNON DRAMATIC (Thos. Lennon, mgr.): Stuart, Ia., Nov. 11-13, Earlham 14-16, Des Moines 18-23, Hagarney 25-30.

LYCEUM STOCK (R. G. Grayjean, mgr.): Coffeyville, Kan., Nov. 11-16.

MARKS BROTHERS (No. 1; Tom Marks, mgr.): Brantford, Can., Nov. 11-16, Stratford 18-23, Hamilton 25-30.

MARKS BROTHERS (No. 2; R. W. Marks, mgr.): Kingston, Can., Nov. 4-16.

MATHES CLARA: Brandon, Man., Nov. 8-15.

MOREY STOCK (Fred E. Le Comte, mgr.): Salina, Kan., Nov. 11-16.

MORRISON COMEDY (Arthur Dunier, mgr.): Boston, Mass., Nov. 11-16, Lawrence 18-23, Haverhill 25-30.

MYERLE-HARDER STOCK (Joe G. Glasgow, mgr.): Charlotte, N. C., Nov. 11-16, Chattanooga, Tenn., 18-23, Bristol 25-30.

NINA REPERTOIRE (No. 1; Harry Bruns, mgr.): Carbondale, Pa., Nov. 11-16, White Mills 18-20, Hawley 21-23, Avoca 25-30.

NYE AND CONNOR THEATRE: Washburn, Wis., Nov. 11-16, Bayfield 18-23.

PAIGE, MABEL (Carl Brehm, mgr.): Chester, Pa., Nov. 11-16, Staunton, Va., 18-23, Charlottesville 25-27.

PATTON'S, COBER, COMEDY (J. S. Macauley, mgr.): Lowell, Mass., Nov. 11-16, Portland, Me., 18-23, Lewiston 25-30.

PATTON'S, COBER, STOCK (David J. Ramage, mgr.): New Bedford, Mass., Nov. 4-16, Newport, R. I., 18-23, Brockton, Mass., 25-Dec. 7.

PATTON SISTERS' COMEDY (Fred Holliran, mgr.): Brazil, Ind., Nov. 18-20, Terre Haute 21.

PERRY, ODELL AND DEE (Nate Perry, mgr.): Jamestown, Pa., Nov. 11-16, Johnstown 18-23, Lebanon 25-30.

PERRY STOCK: Janesville, O., Nov. 11-16.

PHELAN STOCK (E. V. Phelan, mgr.): Fall River, Mass., Nov. 11-16, Concord, N. H., 18-23, Lynn, Mass., 25-30.

PRICE-ARLINGTON (Wm. N. Smith, mgr.): Ardmore, I. T., Nov. 11-16.

RENTFROW COMEDY: Middlesboro, Tenn., Nov. 11-16, Asheville, N. C., 18-23.

RENTFROW, GRACE, STOCK: Danville, Ky., Nov. 11-16.

ROBIE, KATHERINE (Lou Blanden, mgr.): Albany, N. Y., Nov. 11-16, Poughkeepsie 18-23, Newburgh 25-30.

ROBERTS, GERTRUDE (Harry Arnold, mgr.): Maynard, Mass., Nov. 11-16.

ROGERS STOCK (W. H. Rogers, mgr.): San Antonio, Tex., Sept. 15—indefinite.

ROSCAR AND MASON: Prescott, Ark., Nov. 11-13, Camden 14-16.

ROWE-KING (Grace Hamilton; Leonard Rowe, mgr.): Gloversville, N. Y., Nov. 11-16.

SARGENT, HARRY B.: Woodstock, N. B., Nov. 12, 13, Ft. Fairfield, Me., 14, 15, Caribou 16, 17, Presque Isle, 18, 19, Van Buren 20, 21, Houlton 22, 23.

SAWTELLE, JESSIE: Wilmington, Del., Nov. 11-16, Chester, Pa., 18-23, Scranton 25-30.

SCHILLER STOCK (E. A. Schiller, mgr.): Wilkesbarre, Pa., Nov. 11-23.

SELDEN'S STOCK (D. C. Selden, mgr.): Chicago, Ill., Nov. 11-16, St. Louis, Mo., 18-23, Kansas City, Mo., 25-30.

SHANNONE, THE (Harry Shannon, mgr.): Davenport, Ia., Nov. 10-16, Ottawa, Kan., 17-23.

SHEA, THOS. E. (E. W. Combs, mgr.): New York City Nov. 11-16, Washington, D. C., 18-23, Baltimore, Md., 25-30.

STEVENS STOCK (S. B. Collins, mgr.): Mahanoy City, Pa., Nov. 11-13, Williamsport 14-16, Lewisburg 18-20, Tyrone 21-23, Windber 25-30.

STEWART PULMER STOCK: Belle Vernon, Pa., Nov. 11-16.

SULLIVAN, ROSE (C. Biggs, mgr.): Decatur, Ala., Nov. 11-16.

SUPERIOR STOCK (Dean M. Seabolt, mgr.): Defiance, O., Nov. 11-16, Piqua 18-23, Bellefontaine 25-30.

THURSTON, MARGARET (Wm. R. Lewis, mgr.): Martinsville, Va., Nov. 11-13, Hartford 14-16, Madison 18-20, Cambridge 21-23, Milton 25-27, St. Albans 28-30.

TITUS AND ALCOTT (Edward R. Titus, mgr.): Berlin, Md., Nov. 11-13, Lewes, Del., 14-16.

TRAVERS-VALE STOCK: Chicago, Ill., Nov. 17—indefinite.

TUCKER, LILLIAN (C. C. Vaught, mgr.): Farmville, Va., Nov. 12, South Boston 14-16, Suffolk 18-20, Edenton City, N. C., 21-23.

VAN DYKE AND EATON (C. Mack, mgr.): Cairo, Ill., Nov. 11-17, Murphysboro 18-23, Evansville, Ind., 25-30.

WATTS' COMEDY (Simon Nahm, mgr.): Meridian, Conn., Nov. 11-16, New London 18-23, Norwich 25-30.

WARNER COMEDY (Ben R. Warner, mgr.): Muscatine City, Ia., Nov. 11-16.

WIEDEMANN'S BIG SHOW (Willis Bunn, mgr.): Yreka, Cal., Nov. 11-17, Reading 18-24, Marysville 25-Dec. 1.

WESLEY AND MADDON'S MERRY MAKERS: Hudson, Mo., Nov. 11-13, Rich Hill 14-16, Webb City 18-20, Farmer, Kan., 21-23.

WINE, RITA MAY: Lynn, Mass., Nov. 11-16.

WINSTON RADING STOCK: Centralia, Mo., Nov. 11-16, Moberly 18-23.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Kansas City, Mo., Sept. 23—indefinite.

ARVIN OPERA (C. S. Lockwood, mgr.): Lynn, Mass., Nov. 11-16, Waterbury, Conn., 18-23, Middletown 25-30.

AUSTRALIAN JUVENILE OPERA (Pollard's; Shipman Bros., mgrs.): San Francisco, Cal., Nov. 4-30.

BLACK, PATTI'S TROUBADOURS (Vaudeville and Minstrel, mgrs.): Canton, N. D., Nov. 12, Billings, Mont., 14, Bozeman 15, Helena 16, Butte 17, Anaconda 18, Spokane, Wash., 21, Tacoma 22, Seattle 24-30.

CASTLE SQUARE (Henry W. Savage, prest.): Buffalo, N. Y., Nov. 4-Dec. 14.

CHICAGO OPERA (Henry Cohn, mgr.): Barnesville, O., Nov. 12, Coshocton 13, McConnelsville 14, Corning 15, New Straitsville 16.

COLUMBIA COMIC OPERA (Chas. E. Holmes, mgr.): Burlington, Vt., Nov. 11-16, Pittsfield, Mass., 18-23.

DALY, DAN: New York city Oct. 28—Nov. 30.

DAVIS & WADE MUSICAL EXTRAVAGANZA: Ashland, Pa., Nov. 14, 15.

DE ANGELIS, JEFFERSON (E. R. Reynolds, mgr.): Galveston, Tex., Nov. 12, San Antonio 13, Dallas 14, Fort Worth 15, Texarkana 16.

FLORODORA (A. Pixley and Ryley, mgrs.): New York city Nov. 12—indefinite.

FLORODORA (Eastern; Pixley and Ryley, mgrs.): Newark, N. J., Nov. 11-16.

FOXY QUILLER: St. Louis, Mo., Nov. 11-16, Quincy, Ill., 18, Springfield 19, Peoria 20, Bloomington 21, Decatur 22, Terre Haute, Ind., 23.

GLASER, LULU: Cincinnati, O., Nov. 11-16.

HELD, ANNA: New York city Oct. 14—indefinite.

HERALD SQUARE OPERA (F. C. Whitney, mgr.): New Bern, N. C., Nov. 11, 12, Kinston 13, Greenville 14, Washington 15, Tarboro 16, Rocky Mount 18, Wilson 19, South Boston, Va., 20, Durham, N. C., 21, Fayetteville 22, Sanford 23, Florence, S. C., 25, Georgetown 26, 27, Sumter 28.

KING DODO (Henry W. Savage, mgr.): St. Paul, Minn., Nov. 10-13, Minneapolis 14-16, Dubuque, Ia., 18, Davenport 19, Rock Island, Ill., 20, Galesburg 21, Hannibal 22, Quincy 23, Keokuk, Ia., 25, Burlington 26, Iowa City 27, Cedar Rapids 28, Marshalltown 29, Des Moines 30.

MA'MSELLE 'AWKINS (Geo. R. White, mgr.): Philadelphia, Pa., Nov. 11-23.

METROPOLITAN ENGLISH COMIC OPERA: New Orleans—indefinite.

MISS BOB WHITE (Niesz and Zimmerman, mgrs.): Warren, Pa., Nov. 12, Sharon 13, New Castle 14, Youngstown, O., 15.

OLYMPIA OPERA (E. J. Sawyer, mgr.): San Antonio, Tex., Oct. 21—indefinite.

ROBINSON COMIC OPERA (Frank V. French, mgr.): Moulton, N. Y., Nov. 11-16.

SILVA, MARGUERITA, OPERA (W. D. Mann): Philadelphia, Pa., Nov. 4-16.

THE BELLE OF NEW YORK (Fred R. Bentley, mgr.): Chattanooga, Tenn., Nov. 14, Memphis 14, 15.

THE BOSTONIANS (C. R. Rowe, mgr.): Philadelphia, Pa., Nov. 4-16.

THE BURGOMASTER (Western): Colorado Springs, Col., 12, Omaha, Neb., 14-16, Minneapolis, Minn., 17-23, St. Paul 24-30.

THE CASINO GIRL: Colorado Springs, Col., Nov. 12, Omaha, Neb., 14-16.

THE CHAPERONS (Frank L. Perley, mgr.): Providence, R. I., 11-16, Worcester, Mass., 18, Schenectady, N. Y., 19, Albany 20, 21, Binghamton 22, Wilmington, Del., 23, Philadelphia, Pa., 25-Dec. 7.

THE LIBERTY BELLES: New York city Sept. 30—indefinite.

THE MESSENGER BOY (Niesz and Zimmerman, mgrs.): New York city Sept. 16—indefinite.

THE SLEEPING BEAUTY AND THE BEAST: New York city Nov. 4—indefinite.

THE TELEPHONE GIRL: Montreal, Can., Nov. 11-16.

WILSON, FRANCIS: Buffalo, N. Y., Nov. 11-16, Philadelphia, Pa., 18-30.

WILBUR KIRWIN OPERA: Seattle, Wash., Nov. 10-Dec. 8.

VARIETY.

BIG SENSATION (Matt Flynn, mgr.): St. Louis, Mo., Nov. 11-16.

BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): Washington, D. C., Nov. 11-16.

BOWERY BURLESQUERS: Philadelphia, Pa., Nov. 11-16.

BRIGADIER BURLESQUERS: Philadelphia, Pa., Nov. 11-16.

CANADA JUBILEE SINGERS (W. Carter, mgr.): Belding, Mich., Nov. 12, Ionia 13, Lowell 14.

CLARK'S NEW BOYAIL (F. & Clark, mgr.): Dayton, O., Nov. 11-13, Indianapolis, Ind., 14-16, Chicago, Ill., 18-23.

CRACKER JACKS (Rob. Manchester, mgr.): Baltimore, Md., Nov. 11-16, Washington, D. C., 18-23, Boston, Mass., 25-30.

DAINTY DUCHESS (L. Lawrence Weber, mgr.): Cleveland, O., Nov. 11-16.

DAINTY PARIS (Jos. H. Barnes, mgr.): Minneapolis, Minn., Nov. 10-16.

DE VERE SAM: Cincinnati, O., Nov. 10-16.

FADS AND FOLLIES (Lew Rose, mgr.): Boston, Mass., Nov. 11-16.

FELTON'S VAUDEVILLE: Sioux City, Ia., Nov. 11-13.

GAY NEW YORKERS: Elwood, Ind., Nov. 12, Celina, O., 14, St. Marys 15, Shelby 16.

GAY PARISIAN WIDOWS: New York city Nov. 11-16.

HILL, ROSE: Toronto, Can., Nov. 11-16, Paterson, N. J., 18-23, Philadelphia, Pa., 25-30.

HOWARD AND EMERSON'S OWN: New York city Nov. 11-16.

IMPERIAL BURLESQUERS: New York city Nov. 11-16.

INNOCENT MAIDS (T. W. Dinkins, mgr.): Chicago, Ill., Nov. 11-16, Toronto, Can., 18-23, Rochester, N. Y., 25-30.

IRWIN'S MAJESTIC BURLESQUERS: Syracuse, N. Y., Nov. 11-16, New York 18-23.

JACK'S, SAM T., OWN (Mabel Hamilton, prop.): New York city Nov. 4-16, Bridgeton, N. J., 18, Franklin, Pa., 19, 20.

JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Buffalo, N. Y., Nov. 11-16.

KALB'S, J. H., VAUDEVILLE: Claysville, Pa., Nov. 13, McDonald 14, Wainsburg 15, 16, Vandergrift 18-20, Cameron, W. Va., 21, 22, Mannington 23-27, Brownsville, O., 28-30.

KINGS AND QUEENS: Grand Rapids, Mich., Nov. 11-16.

KNICKERBOCKERS: Brooklyn, N. Y., Nov. 11-16.

LAFAYETTE SHOW: Brooklyn, N. Y., 11-16, Baltimore, Md., 18-23.

LONDON BELLES: Buffalo, N. Y., Nov. 11-17.

MERRY MAIDENS (Geeks and Lowery, mgrs.): Providence, R. I., Nov. 11-16.

MISS NEW YORK: Brooklyn, N. Y., Nov. 11-16.

NEW YORK STARS (Jack Burke, mgr.): Pittsburg, Pa., Nov. 11-16, Indianapolis, Ind., 18-23, Chicago, Ill., 24-30.

RAMBLERS (R. A. Myers, mgr.): Indianapolis, Ind., Nov. 11-13, St. Louis, Mo., 17-23.

REEVES, AL.: Fall River, Mass., Nov. 14-16.

REILLY AND WOODS: Newark, N. J., Nov. 11-16, Brooklyn, N. Y., 18-23, Baltimore, Md., 25-30.

RENO NOVELTY: Slidell, Ill., Nov. 12, Casey 13, Newton 14, Toledo 15, Sullivan 16, Shelbyville 18, St. Elmo 19, Kinmundy 20, Duquoin 21, Tamaroa 22, Ashley 23.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Paterson, N. J., Nov. 11-16.

RICE AND BARTON GAYETY: New York city Nov. 11-16.

ROYAL BURLESQUERS: Indianapolis, Ind., Nov. 14-16.

SCRIBNER SHOW (Ben Fitchet, mgr.): New York city Nov. 11-16.

THE EMPIRE SHOW (Jule Delmar, mgr.): Toledo, O., Nov. 10-16.

THE ORPHEUM SHOW (Martin Beck): St. Louis, Mo., Nov. 11-16, Chicago, Ill., 17-23 Indianapolis, Ind., 25-30.

TRANS-ATLANTIC BURLESQUERS: Brooklyn, N. Y., Nov. 11-16.

TROCADERO BURLESQUERS: Montreal, Can., Nov. 11-16.

TWENTIETH CENTURY MAIDS: St. Paul, Minn., Nov. 10-16.

UTOPIANS: Boston, Mass., Nov. 11-16.

VICTORIA BURLESQUERS: Milwaukee, Wis., Nov. 10-16.

WORLD BEATERS: Rochester, N. Y., Nov. 11-16.

MINSTRELS.

BARLOW AND WILSON'S: Everett, Pa., Nov. 12, Bedford 13, Hyndman 14, Mt. Savage 15, Frostburg 16.

CLEVELAND'S (W. S. Cleveland, mgr.): Chicago, Ill., Oct. 20—indefinite.

CULHANE, CHACE AND WESTON'S (Will R. Culhane, mgr.): Lawrence, S. C., Nov. 12, Newberry 13, Winnsboro 14, Chester 15, Union 16, Spartanburg 18, Asheville, N. C., 19, Gaffney 20, Gastonia 21, Yorkville, S. C., 22, Rock Hill 23, Camden 25, Sumter 26, Marion 27, Fayetteville, N. C., 28, Dunn 29.

FIELD'S, AL. G.: Greenville, Tex., Nov. 12, Paris 13, Texarkana 14, Shreveport, La., 15, Monroe 16, Hot Springs, Ark., 18, Pine Bluff 19, Little Rock 20, Cairo, Ill., 21, Paducah, Ky., 22, Clarksville, Tenn., 23.

GORTON'S MINSTRELS (G. G. Pearl, mgr.): Palmyra, N. Y., Nov. 12.

HAVERLY'S: Portland, Ore., Nov. 11-12.

PRIMROSE AND DOCKSTADER'S (T. H. Decker, mgr.): Bloomington, Ill., Nov. 12, Peoria 13, Davenport, Ia., 14, Burlington 15, Quincy, Ill., 16, Kansas City, Mo., 17-23.

QUAKER CITY: Philadelphia, Pa., Sept. 9—indefinite.

RICHARDS AND PRINGLE'S (Rasco and Holland, mgrs.): Gainesville, Mo., Nov. 13, Clarksville 14, Pickering 15, Fort Gibson 16, Natchez 18, Jackson 19, Vinita City 20, Dennet 21, Gaston 22, Wingo 23, West Point 25, Aberdeen 26, Columbus 27, Meridian 28, Demopolis, Ala., 29, Uniontown 30.

SUN'S, GUS: Montreal, Can., Nov. 12, Ogden 13, Grand Junction 14, Provo City, U., 15, Bingham 16, Logan 18, Ogden 19, Payson 20, Nephi 22, Salina 23, Fairview 25, Mountiful 26, Idaho Falls, Ida., 27, Galveston 28, Webber 29, Boise City 30.

VOGEL'S (Jno. W. Vogel, prop. and mgr.): Waverly, N. Y., Nov. 12, Elmira 13, Binghamton 14, Cortland 15, Auburn 16, Fulton 18, Geneva 19, Watertown 20, Brockville, Can., 21, Lowville, N. Y., 22, Utica 23, Canada 25, Rome 26, Herkimer 27, Schenectady 28, Gloversville 29, Johnstown 30.

WHO, WHAT, WHEN (George Wise, mgr.): Forest City, Ark., Nov. 12.

MISCELLANEOUS.

BARNUM AND BAILEY'S CIRCUS: Ypres, Belgium, Nov. 12, Roulers 13, Courtrai 14, Tourcoin 15, Mons 16, 17.

BROOKER'S CHICAGO MARINE ORCHESTRA: Rock Island, Ill., Nov. 12, Clarion City, Ia., 13, Mason City 14, St. James, Minn., 15, Northfield 16, Rochester 18, Winona 19, Duluth 20, Eau Claire, Wis., 21, Wausau 22, Stevens Point 23, Fond du Lac 25, White Water 26, Chicago, Ill., 27—indefinite.

BUTLER, HELEN MAY (C. T. Leslie, mgr.): Buffalo, N. Y., Sept. 23—indefinite.

FLINTS, THE (Hypnotists): Canton, Ill., Nov. 11-16, Monmouth 18-23, Keweane 27-30.

FRANCISCUS (Fast W. Fatcher): Marietta, O., Nov. 12, Gallipolis 13, Wellston 14, Jackson 15, Portsmouth 16, Chillicothe 18, Circleville 19, Lancaster 20, Wilmington 21, Lebanon 22, Urbana 23, Greenville 25, Celina 27, St. Marys 28, Piqua 29, Hamilton 30.

GILPINS (Hypnotists): Enderlin, N. D., Nov. 11-13, Lisbon 14-16, Milnor 18-20.

HAGENBECK SHOWS: Beaumont, Tex., Nov. 11-13.

HERRMANN, THE GREAT: Salida, Col., Nov. 12, Canon City 13, Florence 14, Pueblo 15, Colorado Springs 16, Cripple Creek 17, North Platte, Neb., 18, Kearney 19, Hastings 20, Grand Island 21, Norfolk 22, Sioux City, Ia., 23, Omaha, Neb., 24, Nebraska City 25, Atchison, Kan., 26, Lawrence 27, Topeka 28, Manhattan 29, Junction City 30.

KELLAR (Dudley McAdow, mgr.): Danville, Pa., Nov. 12, Williamsport 13, Ridgway 14, Kane 15, Oil City 16, Buffalo 18-20, Titusville 21, New Castle 22, Ashtabula, O., 23, Cleveland 25-30.

KILTIMY BAND (T. P. J. Power, mgr.): Fort Huron, Mich., Nov. 12, Lansing 13, Jackson 14, Battle Creek 15, South Bend, Ind., 16, 17, Anderson 18, Indianapolis 19, Champaign, Ill., 20, Chicago 21, 22.

KNOWLES, THE (Hypnotists): E. E. Knowles, mgr.): Temple, Tex., Nov. 11-16, Marlin 18-23, Navasota 25-27.

LUCKY BILL: Utica, Minn., Oct. 28—indefinite.

NIX FAMILY: Gladstone, N. D., Nov. 11-13.

MAGO (Magician): Sunbury, Pa., Nov. 11, Williamsport 12, Huntingdon 14, Curwin, Clearfield 15, Hastings 16, Phillipsburg 18, Monongahela 19, Monessen 20, Uniontown 21, Connellsville 22, Greensburg 23, Latrobe 25, Johnstown 26, Blairsville 27, Kittanning 28, Tarentum 29, Claysville, Pa., 30.

Top Notch Standard

Hunter Baltimore Rye

The purest and most perfect whiskey made for

MEN and WOMEN
Health and Hospitality
Cheer and Comfort

Sold at all first-class cafés and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

TWO

THE USHER.

Not loud, but deep, are the complaints of managers respecting the failure of business generally this season to come up to expectation.

The elections are over and politics can no longer be ascribed as the reason for dullness. And yet there has been no appreciable improvement in New York or elsewhere since last Tuesday.

Perhaps the cause is to be found in deeper things than theatrical men generally study when they seek to know the influences that affect their business.

Perhaps it is due to the fact that many, if not most, of the plays and performances that have been placed on view since the season began a few weeks ago have not risen even to the poor average of the past two or three years.

Whatever the cause, the fact remains that the public are not patronizing the theatres as freely as last season.

♦

A correspondent who signs himself "A Member of the Theatrical Business Men's Club" sent the following note to THE MIRROR the day after election:

Surely, Croker was stronger than Frohman? Surely, Tammany was stronger than the Syndicate? And, surely, Croker and Tammany have been wiped off the map?

True, but there seem to be no Lows or Jeromes in the theatrical profession.

♦

Howard Paul sends me from London some interesting notes regarding the real Count D'Orsay, who is the central figure in Clyde Fitch's play which Beerbohm Tree is now doing at Her Majesty's:

"The full baptismal name of the Count was Alfred Guillaume Gabriel, Count D'Orsay. The man, as all the world knows, was the dandy par excellence of the period sixty-five years ago, and his name was often coupled with three other swells of the same time, the Earl of Chesterfield, Lord Sefton, and Sir George Wombwell, all of whom were wealthy, oft-paragraphed shining lights in their own special way in society.

"D'Orsay possessed intellectual and artistic gifts. He was a capable sculptor, a fair figure painter, and a short time before his death was appointed by Napoleon III (when Prince-President of France) as Director of the Fine Arts, with a comfortable salary.

"When he painted the Duke of Wellington's portrait the old hero of Waterloo is said to have been delighted with the likeness, looked at the picture, then in a mirror, and ejaculated, 'At last I have been painted like a gentleman!' so the story runs.

"The Count made several striking statuettes of Napoleon I (I saw one of them last Winter at a friend's house at Ajaccio, in Corsica) and they were greatly admired. He also drew over a hundred sketches of his friends and acquaintances (published in 1849), and they were exhibited as representative of the visitors at Gore House, the residence of Lady Blessington, and they were esteemed as spirited drawings and excellent likenesses.

♦

"The impression D'Orsay made upon his contemporaries was distinctly favorable. Disraeli drew him, under the name of Count Mirabel, in his novel, 'Henrietta Temple,' and Lord Lytton dedicated to him his romance of 'Godolphin.' Lord Byron described him as 'having all the airs of Capitaine Déchaîné.' The last was the role which suited the Count, as the play at Her Majesty's demonstrates.

"Nevertheless his life, with all the brilliant promise of his prime and the meridian splendor of his London triumphs, ended in gloom and poverty. For nearly twenty years he held a sort of informal court in company with Lady Blessington, first in Mayfair and then in Kensington, gathering around him all the artistic and fashionable world of the metropolis. But gradually he became hampered in his resources, his debts and his creditors alike grew exorbitant, and, with financial ruin staring him in the face, he started for Paris in 1849, taking with him his valet, and it was said one trunk.

♦

"His brief years in the French capital were lightened by the friendship of Napoleon, although their intimacy somewhat cooled after the *coup d'état*, of which D'Orsay had by anticipation disapproved, but the death of Lady Blessington was a cruel blow. Count D'Orsay's relations to the Countess were regarded somewhat of an enigma. It was her husband, the Earl of Blessington, who first asked the fascinating young man to accompany the family during an Italian tour. Then came the marriage with Lady Harriet Gardiner, a girl of fifteen, the daughter of Lord Blessington by his first wife, succeeded by the almost immediate separation of the pair owing, it is said, to incompatibility of temperament. And then, from 1831 to the time of her death, Count D'Orsay and the Countess of Blessington lived in close companionship and unbroken friendship. They remained, however, under different roofs, although within easy distance of one another, the Lady at Gore House, the Count next door, at No. 4, Kensington Gore. Just before his death D'Orsay told his doctor —apparently with some significance—that Lady Blessington had been 'a mother' to him. Be the exact relationship what it was, the two presided over the most fashionable salon in London, while, whether at Crockford's or in his own drawing room, the hero of the play enacted by Mr. Tree was, as Lord Lytton described him, 'the most accomplished gentleman of the time.'"

♦

There have been various stories going about to the effect that William Gillette is engaged to marry Maude Fealey. These stories are denied emphatically in a letter from Miss Fealey's mother, who writes from London, where her daughter is appearing in Sherlock Holmes:

"I cannot tell you how distressed I am over the matter, for there is no truth in it. My daughter is only a little girl, if she is doing a woman's work. Mr. Gillette has never spoken ten words to her except in my presence, and has no more idea of matrimony than she has.

"Mr. Gillette is interested in her on account of her talent and youth, and it is an outrage that people should try to couple their names."

DEATH OF JAMES G. PEAKES.

James G. Peakes, the well-known opera singer, died at the Post-Graduate Hospital in this city, on Nov. 6, after having undergone an operation for cancer of the stomach. He had been playing on the road until a week before his death, when he became ill and returned to New York. The Actors' Fund, of which he was a member, provided him with the best of care and every possible comfort during his last days.

Mr. Peakes was born in Boston in 1846. He received his education in the public schools there, and in his early boyhood developed a fine singing voice. He made his first appearance at the Boston Museum as a boy soprano. After pursuing his musical studies and singing publicly in Boston for several years he became a leading tenor of the Holman Opera company. He next joined the Caroline Ritchings company, of which his brother, Henry G. Peakes, the basso, was a member. For many seasons he sang in support of Clara Louise Kellogg, under the management of Max Strakosch. When Miss Kellogg retired he joined Emma Abbott and was a member of her company until her death. He then became associated with T. Henry French and staged the first production of Little Lord Fauntleroy. After that, and still under the same management, he sang for several seasons in support of Lillian Russell.

In recent years Mr. Peakes was associated with George W. Lederer at the Casino, and took part in many of the comic opera productions there. His connection with Mr. Lederer's enterprises was severed only a short time ago.

The funeral services were held last Saturday morning in the rooms of the Actors' Fund in Twenty-eighth Street. The Rev. Walter E. Bentley, General Secretary of the Actors' Church Alliance, was the officiating clergyman. He was assisted in the service by the Rev. Edwin Lee Tanner, the Alliance chaplain at Homer, N. Y. The remains were buried in the Fund plot in the Cemetery of the Evergreens.

FORREST LODGE IN NEW HOME.

The Edwin Forrest Lodge, No. 2, Actors' Order of Friendship, held its first meeting in its new house, 139 West Forty-seventh Street, last Sunday. There was a large attendance. The building, that was recently purchased by the lodge, is a fine five-story brown stone dwelling, on a lot, 20 x 105 feet. It will be occupied entirely by the order. While nothing definite has been decided upon, one of the plans under consideration is the building of a thoroughly equipped gymnasium, with baths, a bowling alley, and rifle range. Besides these there will probably be in other portions of the building a billiard room, a smoking room, a library, writing and reading rooms, and sleeping apartments, in addition to a handsomely furnished reception room. Whether this plan will be adopted or another substituted, the Lodge will decide at its next meeting, Nov. 18. A committee has been appointed to secure estimates on the cost of the contemplated improvements, and will make its report at the next meeting.

NEWS FROM MT. CLEMENS.

A number of theatrical people are now gathered at Mt. Clemens, Mich., some by reason of their companies resting for the week, others playing Detroit theatres and preferring to spend their leisure time here and at the same time take advantage of the baths. Those here at present are Oliver Doud Byron, Kate Byron, Paul Bergman, R. F. Russell, Archie Ellis, William Campbell, Rose Sydell, Abe Levy, Leoni Devere, Harry Bryant, Edith Kennedy, Joe Judge, Tillie Cohan, Burt Preston, Frank A. Girard, Sam Nelson, and Paul J. Tuttle. Mrs. Joe Carroll, after a stay of three weeks, left on Sunday last to join her husband at Chicago, Ill. W. H. Howrox.

MRS. CAMPBELL'S LEADING MEN.

Mrs. Patrick Campbell has engaged as leading man for her American tour Herbert Waring and G. S. Titheradge, her extensive repertoire requiring both juvenile and heavy leads. Mr. Waring has alternated for years between starring engagements and positions as leading man in the more prominent London theatres, his latest engagement being with the Duke of York's Theatre. Mr. Titheradge is recognized as having no superior in England in his line of work. Neither of these actors has ever visited America professionally.

OBITUARY.

Mrs. Geary Hemsted, wife of the noted composer and singer, died at her home in London on Nov. 7. Mrs. Hemsted before her marriage was Lillian Bailey. She was born in Columbus, O., but went to Boston in her childhood. She studied vocal music under Madame Rudersdorff, and in 1870 made her debut on the operatic stage. She was great favor both here and abroad. At one time she was leading soloist at St. James' Hall, and she sang in many of the largest musical festivals in England and on the Continent. She was married to Mr. Hemsted in 1881, and together they occupied a place of the highest honor in the musical world.

Daniel Allman, an old minstrel, died in Vancouver, B. C., on Nov. 2. Mr. Allman, who was widely known as "Happy Dan," was born in Elgin, Ill., sixty-five years ago. During his long career he was associated with Al. Field's, Primrose and West's, W. S. Cleveland's, Jim Henry's, and J. H. Haverly's minstrel organizations of the time of his death. He was unmarried and leaves no relatives. The remains were sent to Elgin for interment.

Gaetani Mueller, a well-known orchestra leader, died in Philadelphia on Nov. 2 of paralysis, aged eighty-one years. Mr. Mueller was born in Hungary and came to America more than half a century ago with Gungl's Orchestra. In the past he had held a number of fine positions in New York, Washington and Philadelphia as musical director. He played in concerts up to about two months ago.

Mrs. Bell Schmidt died at her home in Chicago on Oct. 27, aged fifty-two years, of heart failure. She was the mother of Mrs. James T. McAlpin (Dolly Foster). For many years she was well known as a dancer.

Master Alfred Woods, son of Mr. and Mrs. John Woods, of the Krause-Taylor company, died at San Angelo, Tex., Oct. 28. His remains were interred at Barry, Ill.

The father of Josie Winters died in St. Louis Oct. 14. This is the second bereavement Miss Winters has sustained this year, her husband, O. W. Hall, having died on May 6.

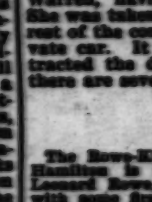
Baron Courtney, whose real name was Henry Blackwell, long a conspicuous figure in London music halls, died at the Music Hall House, London, on Oct. 30, at the age of sixty-six.

Adolph Gonsales, an actor well known in the United States, died in Melbourne, Australia, on Sept. 22. He was sixty years of age and leaves a wife and three children.

The infant son of Mr. and Mrs. R. M. Samuel (Wash-tel-la), born at Madison, Wis., on Nov. 1, died there on the same day.

Charles H. Koehler at Liberty. Years of experience as advance. Address 1358 Broadway (Room 2), New York. ♦ ♦

ACTORS' CHURCH ALLIANCE NEWS.



The twenty-first regular service of the New York chapter of the Alliance will be held next Sunday evening, Nov. 17, at the Church of the Beloved Disciple, Madison Avenue and Eighty-ninth Street, at eight o'clock. The Rev. Henry M. Barbour, rector and chaplain of the Alliance, will conduct the service, and the Rev. Canon Knowles, of St. Chrysostom's Chapel, will preach the sermon. All are cordially invited. The November reception will be held in the parish house of the same church on Thursday afternoon, Nov. 21, from 2.30 to 5.30 P. M. In addition to the usual programme the First Vice-President, F. F. Mackay, the Secretary, Rev. Walter E. Bentley, and George D. Macintyre, Treasurer, will present brief reports. At the meeting of the National Council, held in Berkeley Lyceum last Thursday evening, twenty-three new chaplains were appointed in various centres and seventeen new members were elected. A committee of three, consisting of the Rev. Thomas R. Slicer, the Rev. Dr. Lubeck, and Rabbi Silverman, were appointed to consult with several managers as to the adoption of an Alliance night in certain theatres in New York. On motion of the Secretary, J. H. Stoddart was unanimously elected an Honorary Vice-President of the Alliance, representing the stage. A motion to organize a local chapter in New York was referred to the Ways and Means Committee. A motion to adopt an Alliance Sunday throughout the country when chaplains shall preach on the theatre, and present the aims of the Alliance to their congregations, was referred to the Literary Committee to draft a letter to be issued to all chaplains requesting their co-operation. The appointing of traveling commissioners, composed of dramatic members of the Alliance now touring the country, was left in the hands of the Secretary, after which the Council adjourned.

The committee in charge of the benefit for the Boston Chapter, to be held on Nov. 21, is deeply gratified over a contribution that came last week from Lillian Lawrence, who is now in Washington. Miss Lawrence has bought a box. Mrs. Arthur Cheney has also promised a substantial donation, besides books and furniture for the proposed club rooms. Clara Lane and J. K. Murray have promised to sing; Laura Burt has promised to appear, and Lindsay Morison will be seen with Miriam O'Leary in The Silent System. Mrs. Evelyn Greenleaf Sutherland recently joined the Boston Chapter, and is most enthusiastic over the Alliance and the plan of a club room in Boston.

MURRY TO MANAGE ROSE COGHLAN.

Arrangements were made last week by which Jules Murry will manage the tour of Rose Coghlan, who has been starring under the management of the Leavitt and Lederer Company. Mr. Murry has secured the rights to A Woman of No Importance, in which Miss Coghlan achieved a success at the Fifth Avenue Theatre some years ago. Miss Coghlan and a new company are now rehearsing this play and the season will open Nov. 22.

SI PERKINS COMPANY QUARANTINED.

The Si Perkins company was quarantined last week at Luverne, Minn., the leading woman, Miss Warren, having been taken ill with smallpox. She was taken to the Luverne Hospital, while the rest of the company were quarantined in their private car. It is thought that Miss Warren contracted the disease at Crookston, Minn., where there are several cases.

MATTERS OF FACT.

The Bowe-King Stock company, with which Grace Hamilton is featured, is presenting a repertoire. Leonard Bowe, the manager, wants to communicate with some first-class dramatic people and a musical director who can arrange. The company will play Ilion, N. Y., week of Nov. 18.

Frank Allen, who has been playing an important role with A Road to Ruin, will be at liberty for other engagements after this week. His career has embraced legitimate and modern drama, in both heavy and character work. Mr. Allen would consider an engagement with a first-class company to play a good darky part. His permanent address is Collingswood, N. J.

The Auditorium Theatre, Statesville, N. Ca., wants strong attractions for Thanksgiving and Christmas. Arthur Doyle is manager.

William Humphrey, the original Napoleon with Julia Arthur's production of More than Queen, has acquired the United States and Canada rights of the play from the French author, Emile Bergerat, and the entire production, costumes and scenery from Miss Arthur. Mr. Humphrey proposes to take it on tour. A number of the former company have been engaged. The smaller cities where the production has not been seen will be visited. F. M. Morrison is the business-manager and the opening date has been secured in Boston, Dec. 9, with a possibility of two weeks.

The new theatre at Bonnton, N. J., known as Harris' Lyceum, has a capacity of 1,000. Travelling managers should address Harris Brothers, managers, Bonnton, N. J.

The Casino Company, of Bar Harbor, Me., wants good attractions. Osmond Emery is the manager.

Jane Taylor is at liberty. For the past two seasons she has done creditable work with Arizona.

John Allison in The Wrong Mr. Wright has Christmas and New Year's open for State of Indiana, as per his ad. this week.

The Mack Comedy company has opened its tour for two weeks in order to reorganize, and will reopen Nov. 18, and fulfill all contracts.

J. J. Spies holds papers from Letta M. Crabtree, giving him the sole right to act as agent for her plays in this country. He claims that several Western companies have been pirating Pawnticket 210 and other of Miss Crabtree's successes, and states that they are liable to prosecution for piracy.

Christmas is open at the Grand Opera House, Carbondale, Pa., with 30,000 people to draw from, and no opposition. A first-class attraction is good for S. R. O. business, matinee and evening.

Mother Love will be at liberty after Nov. 16, having resigned from the Boyle Stock at Nashville, Tenn.

A young prima donna possessing rare combined attributes, and a well-known musical director, are open to offers, and may be addressed "Musical Director," care this office.

Hugo Alden Rees appeared at Hanna Howe in Peaceful Valley, with such success at the Castle Square Theatre, Boston, last Summer, he has had numerous requests for the play from local managers, and has decided to take it on tour. He will give Peaceful Valley a thorough production, with new scenery, and will open as soon as his dates can be arranged.

Manager G. W. Bunnell advertises for good attractions for Thanksgiving for his theatres in New Haven and Bridgeport.

Gilbert and Lynch, of the Roseville Lyceum, at New Britain, Conn., have Christmas and New Year's weeks open.

A high-class attraction is wanted for Thanksgiving Day at Waterbury, Conn.

Manager D. A. Shaw has a good theatre in a thriving town, Hinkenville, Ind., and wants good attractions. He plays but one company a week.

The Century Theatre, Jackson, Miss., wants an attraction for Jan. 10.

Thanksgiving and later time is open for a first-class attraction at Kaler's Grand, Mahanoy City, Pa.

H. Walter Van Dyke, manager of Across the Desert, has secured Frank James, brother of Jesse James, as a feature of his enterprise.

Susanne Santje is receiving praise for her work in the leading role in Brother Officers with Howard Gould.

Billy O'Day is meeting with success as Colonel Nagley in Keogh and Rooth's Barbara Frietchie (Eastern).

Lillian Maynard is making a hit in the soubrette part in A Day and a Night.

Mr. and Mrs. Frank G. Hartwell are achieving success with Brady's Lovers' Lane. Mr. and Mrs. Hartwell may be addressed at the Park Theatre, Boston, indefinitely.

George M. Cohan emphatically states that he "did not write Six Ear Alley, nor does he intend to." He advises managers that such a production has been wrongly advertised as his work.

Hattie E. Scholl, who was severely hurt during a matinee performance of The Great Unknown at Proctor's Fifty-eighth Street recently, which necessitated her withdrawal from the cast, has fully recovered.

Edward Emery was highly praised for his work as Lord Robert Ure in The Christian by the Washington "Post."

Attractions booked at Metropolitan, Portland, Ore. Write or wire George L. Baker, manager. ♦ ♦

REFLECTIONS.

Photo by To Rose Studio, Providence, R. I.

Above is a portrait of Florence Deane, an actress whose reputation has been gained by successful appearances in a number of prominent roles. Among the parts in which Miss Deane has won favor are Kate Hardcastle in She Stoops to Conquer, Gilberte in Frou Frou, and Ann Cruger in The Charity Ball.

John E. Kellerd began his tour in The Cipher Code last week at Ottawa, Ont. Mrs. Russ Whytal plays the heroine, and will be featured. Charles Walcot also is in the cast.

The condition of Blanche Bates, who is ill with typhoid fever at Grace Hospital, Detroit, is reported as much improved. Miss Bates hopes to resume her professional work about Christmas.

A coffin containing the remains of Charles Coghlan was found at Virginia Beach, near Galveston, Tex., last week. The body had been placed in a receiving vault at Galveston and was washed away in the great storm that visited that city.

Lee Shubert, through his counsel, applied last week for a receiver for the International Theatre, Niagara Falls, N. Y., pending the trial of a suit for breach of contract brought by him against Harris Lumberg, manager of the theatre.

Idalene Cotton introduced a specialty in The New Yorkers at the Herald Square last evening.

E. V. Phelan, manager of the Phelan Stock company, is in town.

Phil Hunt will produce next season Down by the Sea, a romantic comedy-drama by Robert J. Donnelly, of the New York World.

Mr. and Mrs. Wm. Richards (Marie Gilmer) are at Dingman's Ferry, Pa. They will return to New York this week.

Eugene H. Schmitz, leader of the orchestra at the Columbia Theatre, San Francisco, was elected Mayor of that city last week by a plurality of about 2,500.

THE BROOKLYN STAGE.

SATURDAY, Nov. 9.

Aside from the phenomenally large attendance at most of the theatres on Election Day, the business of the week has ruled good.

Andrew Mack, who heretofore has been seen only at the Gayety in the Eastern District, introduced Tom Moore to Brooklyn at the Amphion, where a capacity attendance has been the order since Monday. The Altar of Friendship and John Mason are due on Monday, with The Red Kloof underlined for Nov. 18.

The Orpheum's fine olio included John and Rachel Bailey, the Eight English Boys, Lamar and Gabriel, Sallie Fetter and Edwin Milton Royle, assisted by Seth Smith and Beatrice Foster; the Kaufmann Troupe of bicycle acrobats, Katherine Hoodgood, Mackert's dogs and monkeys, Sidney Grant, Sparrow, John West, and the vitagraph. Manager Percy Williams next offers Eleanor Falk, Barry and Halvers, Vernon, Melville and Stetson, Josephine Ainsley, W. H. Creasy and Blanche Dayne, Herbert's dogs, Lafayette, also Werner and Rieder.

Florence's return engagement at the Montauk is followed by Sir Henry Irving and Ellen Terry in The Merchant of Venice on Monday, Thursday and Saturday matinees. For Tuesday Miss Charles I, with The Belle and Nance Oldfield on Wednesday. Louis XI is named for Friday, with Waterloo and The Lyons Mail on Saturday night.

A stronger and more diverse bill than usual at Hyde and Behman's included Sullivan and Pasquelena, Katie Allen Fox, Genaro and Bailey, Johnnie Carroll, Mabel Simms, and May Stewart. The Jenny Reddy Trio, Lew Bloom, Clayton White and Marie Stuart, assisted by Eleanor La Salle, and two of the original Rio Brothers, with a new partner for "heavy" man. Manager Henry W. Bellman next underlines Adelaide Herrmann, Willard Simms, Walker and Inman, Billy Rice, Parker's Dog Circus, Dave Lewis, Cook and Rogers, Harrigan, and the Four Colinis. The Reilly and Wood show are here week after next.

The Grand Opera House rewarded those in attendance with hearty laughs as a result of A Hot Old Time, and its interpretation by Johnnie and Emma Ray, assisted by Weston and Allen, the Doherty Sisters, the Prosper Troupe of tumblers, and the De Forests. Manager Lewis Parker is assured of a big week with The Lilliputians, after which comes Chauncey Olcott with Garrett O'Magh.

Reilly and Wood's Show inaugurated the new policy at the Gayety, with a programme participated in by Reilly and Madison, Mlle. Carina, Keogh and Ballard, Leona Thurber, Purcell and Maynard, the Three Juncays, Sisters Nalrette, and the Moisse Salvagni company. The audiences have been of good size, and for the second week Manager J. J. Clark offers Clayton White and Marie Stuart, the Three Quris, Tom Lewis and Sam Ryan, Jenny Reddy Trio, Fields and Ward, Lew Bloom, Genaro and Bailey, also Sullivan and Pasquelena.

Those who like rip snorting melodrama had the opportunity to enjoy themselves at the Bijou with Treasure Island. Manager Nick Norton next reverts to The Two Little Vagrants, with another promised record breaker for Nov. 18 in the query Are You a Mason?

The Star had its accustomed prosperity with Fred Irwin's Big Show. Manager William L. Russell next has Reddy's Entertainers' Burlesquers.

George W. Monroe and Mrs. B. O'Shaughnessy, after a great week down town, moved over to the new Folly, which received its second inaugural, so to speak, on Monday night, the three weeks of variety preceding being wiped from the record. Manager Bennett Wilson naturally finds jubilant over the success thus far caused in moving hastily to the new site apparently the entire clientele of the Gayety under its former policy from 1862 until Nov. 2 just past. No Sunday performances will hereafter be on the card at the Folly, that feature being also transferred to the Gayety. Lost River is next on view here.

Wine, Woman and Song was the bill at the Unique, where Manager Frank H. Carr next installs Miss New York, Jr.

Edward Harrigan and Annie Yeamans will be seen jointly in Brooklyn when Uncle Tom's Cabin occupies the Academy of Music stage during Thanksgiving Week.

The recent scurry among down town managers as to Sunday night performances is probably approaching its end, the first to withdraw from the contest being the Columbia, which, after two trials on Oct. 27 and Nov. 3, will to-morrow night be dark. Hyde and Behman, who, against their wishes, threw the Adams Street house open only when menaced by outside opposition, are not likely to continue the series, though each one thus far has grown in profit and popularity. Percy Williams, of the Orpheum, however, may keep that place open, for though the present policy was opened only for the same reason that prompted Hyde and Behman to jump in, the Orpheum has thus far been packed to the doors each Sunday, nothing being reserved but the box seats, all other portions of the house being sold on the first come first served plan. JUSTAND FAIR.

LOUISE MACKINTOSH AND ROBERT ROGERS.

Are with The Price of Peace, which is on for a long run at McVicker's Theatre, Chicago. ♦ ♦

TELEGRAPHIC NEWS

CHICAGO.

Incidents of Blood in A Gentleman of France—The Price of Peace a Go—Windy City Doings.

(Special to The Mirror.)

CHICAGO, Nov. 11.

We enjoyed two big successes here last week in The Price of Peace at McVicker's and A Gentleman of France at the Grand Opera House. In A Gentleman of France Kyrie Bellew has returned to us after an absence of six years as vigorous and artistic as ever and his Marsac is Weyman's sanguinary hero to the life. The dramatization of the novel is as full of trouble as the most ardent lover of the sword and doublet drama could desire and the mortality incident thereto is something awful to contemplate from the quiet of the parquet. Speaking technically, it is the most flagrant case of "disorderly conduct" that has ever come under my notice, and I was treated to a fitting climax when I left the theatre by a small but vociferous newsboy, who yelled: "Double extry! Full y'count of de horrible bloody riot! Many lives lost!" I shook my head at him because I had seen it myself. It is a drama that needs a coroner, not a stage-manager. Mr. Bellew stands on a stairway at the end of the third act and engages five desperadoes with his trusty Damascus and all five are counted out before the curtain falls. Meantime the heroine is battering down a heavy door and the gallery is yelling "Sic 'em, Tige!" But it is great. It is good for a dozen ripping curtain-calls, after which the exhausted men in the audience run for the nearest life-saving station. A Gentleman of France is action from the moment the flag falls and Bellew revels in it. It is sumptuously staged and richly costumed, and spirited work is done by Eleanor Robson, John Blair, Clarence Handyside, and those two old guardsmen, Frank Aiken and Charles Barron. This is the last week of the engagement. Frank Daniels will follow in Miss Simplicity.

If A Gentleman of France is the drama of the sword and doublet, The Price of Peace is the drama of the "high-diver." I never saw so many silk hats on the stage before. If Manager Litt wanted to give a street parade he would have all the "props." But I am willing to wager that the play will be running to big houses at McVicker's in 1902. It is the largest thing in the melodramatic line we have ever seen in Chicago. As one of the critics said: "Litt has outLitted Litt." J. H. Gilmour, Louis Massen, Henry Bergman, R. J. Ratcliffe, Gretchen Lyons, Anne Sutherland and Marion Elmore play the leading roles capitally. The theatre's new "light curtain" is a huge success. A ring of powerful electric lights is placed around the proscenium arch, and when these are turned on the stage is thrown into black darkness for the change of scene. From the stage one can see the audience in the brilliantly-lighted auditorium, but they work unseen.

Yours truly and His Majesty King Edward VII celebrated our respective birthdays last Saturday, and I suppose both of us received congratulatory telegrams from "his merrily," "Marsh" Wilder. At least I did. And from Zurich came a souvenir wooden shoe and a vaudeville programme from "Miss Diana," who remembers me occasionally with highly-colored post-cards. She is billed as "die Amerikanische Spiegeltänzerin," and she does the "Nachttanz," also the "Feuer-Tanz," and "Lilien-Tanz mit Springbrunnen," which last is probably a dance with spring onions.

As it has been found impossible for Manager Powers to set back the engagement of Miss Bingham in The Climbers, announced for Dec. 2, William H. Crane will have to take David Harum away from Powers' on Nov. 30. The other night a layman, who takes stage business literally, told me that he did not see how Mr. Crane could stand it to smoke so many of those "Pride of Havana" cigars that David Harum pays $2 a box for at the Homerville drug store. Mr. Crane believes in realism up to a certain point, but he draws the line at "The Pride of Havana," and uses Bock panatelas as "props." I remember once that he was obliged to light a cigar in one of his plays just as he was about to leave the stage, and he left it in his dressing-room to smoke after the play. His thrifty manager got onto this practice and he began to "nip" the good cigar until the comedian found it out and had a special brand made with one inch tobacco and the rest rope. The manager took the rope just once.

Henrietta Crosman has been doing an excellent business at the Studebaker, where she begins her second and last week to-night with Mistress Nell. Wednesday afternoon and evening she will repeat As You Like It. Her Rosalind has been highly praised by the critics. Next week the Studebaker will be given over to Burton Holmes, who will give his illustrated lectures of travel on Thursday and Friday evenings and Saturday afternoons for four weeks, after which the Castle Square Opera company will return for a ten weeks' engagement.

Theodore Thomas has been astonishing the natives of the neighboring "one-night stands" during the past week, while the annual flower show has been held at the Auditorium, but he will return to resume his Friday afternoon rehearsals and Saturday evening concerts this week for four months to come.

The Sixth Commandment, a three-act drama from the pen of Percy S. Sharpe, a Chicago actor and writer, had its first performance yesterday by the stock company at the Dearborn. Its scene is laid in England and the Russian secret service figures. Emmett Corrigan plays Targovica, a Russian secret service agent. Grace Reals is the heroine, Olga Varlamoff, and Thomas Coleman a British Foreign Secretary. The play was well received.

Joseph J. Buckley, the handsome manager of Otis Skinner, came up here from Memphis last week to see A Gentleman of France, and told of a $4,444 Skinner week in Cincinnati. Four fours is pretty good for Cincinnati. Among others who saw the Bellew first-night were Mrs. Otis Skinner, "Sandy" Dingwall, George C. Tyler, Pauline Hall and Fred Hallen.

The election of Orchestra Leader Schmitz as Mayor of San Francisco has excited the musicians hereabouts. They are anxiously waiting to hear whether Schmitz is "Herr," "Sig.," or "Mons."

Grace Filkins passed through here last Monday on her way to San Francisco, whence she sails for Manila, where her husband, Commander Maritz, is "the whole works" in the naval line over there just now. She is accompanied by her beautiful daughter. They will tour China and Japan before they return.

Sarah Grand is to lecture before the Twentieth Century Club and in the Studebaker Music Hall this week.

Al. H. Wilson had two big houses in The Watch on the Rhine at the Great Northern yesterday.

Kidnapped in New York, with Barney Gilmore as the star, is the attraction this week at the Bijou. The Strickland Sisters are presenting For Love's Sake at the Academy.

Frances Stevens appeared as Lady Babbie in The Little Minister at the Alhambra yesterday afternoon.

This is the last week of Ben Hur at the Illinois. It will be followed next Sunday evening by San Toy.

Siberia was revived by the stock company at Hopkins' yesterday, with Maude Odell, Sam Morris and Robert Wayne heading the cast.

Carl Smith Scerie will be in the stock company of the new Columbia, which Charles P. Elliott will manage.

A great many Chicagoans were deeply pained to learn of the death of that quiet gentleman and conscientious player, James G. Peakes, who was always a welcome visitor here.

Lillian Mortimer is giving A Nutmeg Match at the New American this week.

Joe Kerr, of Memphis, sends me a newspaper clipping, from which I cull this: "Gus Pixley has not been seen here of late, but his efforts have shown brightly in the libretto of The Burgomaster, heard here last season." Some men have greatness thrust upon them.

"BIFF" HALL.

BOSTON.

The Shaughraun at Castle Square—Openings and Continuances—Benton's Budget.

(Special to The Mirror.)

BOSTON, Nov. 11.

Virginia Harned's first appearance in Boston as a single star is one of the principal features of the week, and at the Colonial a large audience was attracted. Miss Harned made an excellent Alice, and was splendidly received, while William Courtleigh headed the supporting company and had a full share in the honors. The staging was excellent.

The Burgomaster is back in town again for a single week's engagement, carrying on the big success which it made last Summer when it stayed all the vacation at the Tremont. The cast is almost entirely new, including Ruth White, Queenie Vassar, an especially strong favorite here, Josie Intropodi, Annie Martell, Richard Carle, Knox Wilson, and William Riley Hubel. The newcomers were made welcome, and the production was a success in every way.

The Rogers Brothers in Washington opened at the Hollis to-night.

Winchester at the Grand is a new war play, to bid for popularity here, but there is every indication that it will have a successful engagement, since the situations are effective, and the company is well selected. Margaret May heads the cast, and makes a hit.

So emphatic was the hit made by The Shaughraun at the Castle Square that it was out of the question to think of putting on The Belle of Richmond for another week yet. Since the parting days of the Museum Stock company, when Dion Boucicault used to play Conn, no better work has been seen than that of John T. Craven.

The War of Wealth is the melodrama of the stock company at the Bowdoin Square this week, and the production well compares with the first one which was given here when high prices were charged. Tom Brown and Touhey and Whalen introduce specialties.

The novelty of the week at the Bijou Opera House is the first appearance of James Gilbert with his opera company. The new venture has met with instant success, and it is very evident that the feature of a resident opera company will make a welcome one. Certainly a company that plays Il Trovatore and Iolanthe equally well deserves prosperity. Mr. Gilbert's Lord Chancellor is one of the best Boston has seen, and J. K. Murray and Clara Lane in the cast shared the honors.

The King's Carnival at the Columbia this week enters on the last stage of its successful engagement. It has made a hit all the time, and with such favorites as Marie Dressler, Laura Burt, Louis Harrison, and Nina Farrington in the leading parts, the run should be a long one, but the engagement will be followed next week by the opening of an opera season, The Mikado being the first bill.

Uncle Tom's Cabin, too, ends its long Boston run this week, and it is safe to say that the famous old play has never drawn in so much money as during the past month.

Sky Farm, at the Museum, has had no cessation in its big houses. Jessie Busley makes one of the big hits of the play.

Lovers' Lane at the Park is also playing to exceedingly large business.

The Morrison Comedy company, which opened the season at the Grand this year, is back again, headed by Allie Gerald, who is especially popular here. The City of New York was the play, and proved a most effective sensational melodrama. Down Mobile will follow.

E. S. Willard will be in Boston next week, and will open his annual engagement with his new play, The Cardinal.

A stock company will come to the Grand on Thanksgiving week, with Severin de Doyn and Nellie Abbott as the leading members.

Ormsby A. Court, who was formerly manager of the Opera House at Manchester, N. H., has settled in Boston.

The Last Appeal closed its tour with its engagement at the Colonial. It is understood that the play is to be rewritten.

Mrs. Erving Winslow is to give a reception at the Tuileries to-morrow, in honor of Miss Sharpstein, of New York.

John Gorman, of Winchester, is a South Boston boy, but this is his first engagement at home in five years.

The backing of the opera company at the Bijou is especially influential, and among those interested are some of the most prominent Back Bay people, who mean to make this as prosperous a venture as the symphony orchestra.

Julia Arthur has designed a set of china, which will probably be adopted by the Ancient and Honorable Artillery company for the entertainment of the London company in 1903. It is a combination of American and British flags, and is wonderfully effective.

Emma Carus, of The King's Carnival, has been dangerously ill with appendicitis at the Reynolds. Georgie Kelly has been playing her part.

Rumor has it that Henry W. Savage will engage Maud Odell to play the princess when he brings his production of King Dodo to the Tremont. She is especially popular here from her great hit at the Castle Square.

JAY BENTON.

PHILADELPHIA.

Maid Marian Not Another Robin Hood—Viola Allen's Hit—Fernberger's Gleanings.

(Special to The Mirror.)

PHILADELPHIA, Nov. 11.

De Koven and Smith's new opera, Maid Marian, a sequel to Robin Hood, received its first representation on any stage at the Chestnut Street Opera House, Nov. 4, by the Bostonians. The cast:

Sheriff of Nottingham	Henry Clay Barnabee
Little John	W. H. MacDonald
Robin Hood	Albert Parr
Will Scarlet	Allen C. Hinckley
Friar Tuck	George E. Frothingham
Alan A. Dale	Arthur Wooley
Guy of Gisbourne	W. H. Fitzgerald
Dame Durden	Josephine Bartlett
Giles	J. F. Pearsons
Geoffrey	W. J. Sullivan
Yousef	J. J. Martin
Sir H. Vere de Vere	H. Wilder
Sir Hugh Montford	H. Wegg
Messenger	Harry Dale
Herald	Albert Wathen
Amina	Mary Lain
Lady Vivian	Nella Harper
Maid Marian	Grace Van Studdiford

The opera begins with Robin Hood's departure and the Sheriff of Nottingham's seizure of his estates. The camp of the crusaders is shown in the second act and the end pictures the triumph of Robin over the Sheriff. Although a sequel, Maid Marian is not likely to prove a successor to Robin Hood. It is wanting in humor and the music is below Mr. De Koven's standard. Both author and composer were here last week, revising, pruning and transposing the opera. This is the second and last week of Maid Marian, and to-night it is radically changed from its first stage. Business fair. Sir Henry Irving and Ellen Terry will appear for two weeks, opening Nov. 18.

Viola Allen, in In the Palace of the King, is doing the business of the town at the Garrick. The Chaperons, Nov. 25.

Empire Theatre company in Mrs. Dane's Defense opened to-night at the Broad Street Theatre for two weeks. James K. Hackett in Don Cæsar's Return, Nov. 25, for two weeks.

May Irwin fully deserves the large business and popular applause which have nightly greeted her at the Chestnut Street Theatre. For her second and last week the offering is The Widow Jones. Francis Wilson next week.

The Princess Chic by the Marguerite Sylva Opera company is in its second and last week at the Walnut Street Theatre, but the patronage has not been up to expectations. Arizona will return Nov. 18 for two weeks and will be followed by Otis Skinner in Francesca da Rimini.

At the Auditorium here this week Mam'selle 'Awkins is presented by George R. White's company, headed by Della Stacey, Carolyn M. Hemple, Ella De Vine, Max Rosal, Harry W. Wilson, Eddie Smith, and J. P. Sullivan. Thomas Q. Seabrooke is underlined.

The Sign of the Cross, with Charles Millward and company, is in its second and last week at the Park Theatre, attracting good patronage. The Heart of Maryland, Nov. 18; A Hot Old Time, Nov. 25.

Eight Bells, with The Brothers Byrne, holds the week at the National, and was received this evening by a large audience. Next week The Gambler's Daughter.

The Durban-Shesler Stock company at the Girard Avenue Theatre presents this week A Contented Woman, with specialties introduced. Emma Maddern scored a hit as Aunt Jim. Business large. Zorah will follow.

Forepaugh's Theatre has an attractive programme this week in Pudd'nhead Wilson, in which the members of the stock company have an opportunity to display their varied versatility. George Learock enacts the title-role, ably assisted by Fanny McIntyre and the other favorites. Business excellent. Nov. 18, Siberia, with the return of John J. Farrell and Florence Roberts to the cast. Both of these excellent players were members of the Forepaugh company last season.

Carrie Radcliffe and her stock company at the Star Theatre continue in popularity. The Mystery of a Hansom Cab is well acted this week and will be followed by The Starry Banner, in which Jack Webster, late of Forepaugh's, will make his debut with this company.

Darcy and Speck's Stock company at the Standard are giving a good representation of Sins of the Night.

Happy Hooligan is at the People's. Rose Snow heads the company. Lewis Morrison in Faust, Nov. 18. The Heart of Maryland, Nov. 25.

Dumont's Minstrels at the Eleventh Street Opera House have a new burlesque, entitled Who Owns the Streets? or, Digging up Philadelphia. Business, as usual, capacity.

At the Arch Street Wurster's German Stock company appears in Die Karlschuler. Countess Guckerl and Flachsmann als Erzieher. Patronage increasing.

J. O. G. Duffy, dramatic critic of the Philadelphia *Press*, is the author of a successful novel, entitled "Glass and Gold." Liebler and Company have secured the stage rights, and the author is to assist in dramatising the story.

S. FERNBERGER.

ST. LOUIS.

Southwell Opera Company at Music Hall—Castle Square at Century—News of a Week.

(Special to The Mirror.)

ST. LOUIS, Nov. 11.

Ethel Barrymore scored a personal success in Captain Jinks of the Horse Marines, at the Olympic. Society took more kindly to her than to any artist appearing here for some time, and consequently business was good. Sunday night Jerome Sykes made his first local bow as a star at the Olympic in Foxy Quiller. The supporting company includes Eleanor Kent, Adolph Zink, Louis Casavant, Alice Evertson, Marion Best, William Havens, Julius Steger, Harry MacDonough, Grace Cameron, Almira Forrest, and Arthur T. Earnest. Nov. 18, Ben Hur for three weeks.

Primrose and Dockstader's Minstrels played at the Century last week to the largest business that they ever did in this city. Sunday night they broke the record of the house, and during the remainder of their stay here it was practically capacity at every performance. Their show this season is better than ever. Lew Dockstader has long been a prime favorite in St. Louis. George Primrose, Johnnie and Willie Foley do a very clever song and dance turn. Nell O'Brien, Zeno, Carl and Zeno, and Ollie Young and Brother also made hits. Sunday night Ward and Vokes were seen in The Head Waiters, that is bright and entertaining. Lucy Daly, Margaret Daly Vokes, and George Sidney are the chief assistants. Next Sunday, The Four Cohans.

Quo Vadis did a fair business at the Grand. Sunday afternoon Manager Garen offered Put Me Off at Buffalo to big business. In the company are Harry E. Fisher, Joe J. Carroll, Reta Curtis, Charles Lomier, Jack Semple, Stephen Pridean, Kitty Myers, Sue Stuart, Scotty La Mond, Emma Myers, and Caroline Starbuck. The Man Who Dared will follow.

Nelly McHenry pleased her old friends and won new ones in M'liss at Havlin's. This week Manager Garen has Across the Pacific, with Henry Clay Blaney, supported by Orme Caldara, Harry W. Fenwick, Lester Franklin, Thomas R. Beaty, Frederick Watson, Marie Peters, Dorothy King, Kittie Wolfe, Gertrude Foster, Lillian D'Alva, and Cora Denton. Man's Enemy underlined.

When London Sleeps did well at the Imperial. Sunday afternoon Terry McGovern appeared at the Imperial in The Road to Ruin to a packed house. In his support are Irving Southard, Henry Brimley, Ernest Mack, Grace Wolvin, Emily Sinclair, Emma Southard, and Rose Winters. Human Hearts Nov. 17.

The local musical season was auspiciously opened on Friday evening at the Odeon by Theodore Thomas' Chicago Orchestra of seventy musicians. The programme was one of great interest and the audience was a large and fashionable one. The same can be said of the concert and audience on Saturday evening. There will be two more concerts in March and two in April.

Ludwig Fulda's Jungenfreunde (The Friends of Youth) was presented by the stock company at the Germania Theatre Wednesday evening. The play abounds in sprightly humor and telling situations, of which the players made the most. Sunday evening Wilhelmine von Hillern's Die Geyerwally was given. It was preceded by a curtain-raiser, Die Kloetze von Bofen.

Frances Graham, Joseph Buse, Signor Guido Parisi, Leslie Fitch, and A. G. Robyn appeared in Sunday afternoon's concert at the Odeon.

At the Germania Theatre Tuesday evening Guy Lindsley and his pupils scored a success in a dramatic performance. The first part of the entertainment was the presentation of Chaos, a one-act play by Jerome K. Jerome. Mary Murray, Minnie Nye, and Evelyn Fricke carried the female roles with credit. The male parts were taken by Joseph Solari, Edward Wilson, and Israel Freidkin, who won hearty applause. Caste followed. Mr. Lindsley as Hon. George D'Alroy was assisted by Florence Barrett as Marquis de St. Maur; Emily Woods as Polly Eccles, and Minnie Nye as the elder Miss Eccles; Joseph Solari, Edward Wilson and Israel Freidkin. The entertainment was the most successful of the many Lindsley evenings.

The long expected season of grand opera in English at Music Hall in the Exposition Building has at last materialised. Charles M. Southwell, for many years manager in St. Louis of President Henry M. Savage's Castle Square Opera company, now starts out on his own hook, and amply backed by local capital will begin a season of grand and romantic opera on Nov. 18 with La Gioconda. Director Lissegang, formerly of the Castle Square company, and Scenic Artist Charles H. Ritter, of the same organization, have been secured, and the company includes Frida Ricci, Anna Lichter, Emma Strakosch, Eugenie Barker, Frances Graham, Mary Linck, Estelle Ellsworth, Edith Bradford, Luigi Avadona, Signor Aberti, William H. Clarke, William C. Schuster, Homer Lind, Harry Lockstone, Charles Tallman, Arthur Donaldson. Negotiations are pending with M. Gauthier, the tenor, and Signor Salassi, the baritone. The press bureau is in charge of Richard Spamer. The advance sale of seats shows that many of the old season ticket holders are subscribing to the new enterprise. Manager Southwell's prices will be popular. His associates are eager to meet the impending competition of the down-town houses, and between them the St. Louis music public is sure to get all the musical diversion it can reasonably expect. It appears that we will have much rivalry in an operatic way, as Manager Short, of the Century, announces that the Castle Square company will open a season at his theatre on Dec. 23.

J. A. NORTON.

WASHINGTON.

The Helmet of Navarre Succeeds at Capital—Lulu Glaser Also Scores—Current Offerings.

(Special to The Mirror.)

WASHINGTON, Nov. 11.

The Helmet of Navarre, dramatised by the author and Lawrence Marston from Bertha Runkle's novel of that name, was produced at the National Theatre Nov. 4. Charles Dalton was the star. The cast:

Count Etienne de Mar	Charles Dalton
Felix de Brenz	Morgan Coman
Captain Belin	H. Lawrence
Duke of Mayenne	George Wessells
Paul de Lorraine	Sheridan Block
Archbishop of Lyons	R. Bayden
Prince de Retz	Robert V. Ferguson
Chamberry	Frank H. Crane
Captain D'Auvray	Arthur Barry
Notary	R. Arthur
First Kingsman	J. Paxton
Second Kingsman	R. A. Fyfe
Menard	Byron Ongley
Captain Coucy	George Seybolt
Lachey	Charles Quigley
Captain of the City Guard	Laurens Hassall
Duke of St. Quentin (father of Etienne)	Joseph W. Shelley
Officer Vernet	Stanley Fletcher
King Henry of Navarre	Burden Erlynne
Princess de Retz	Rose Eytinge
Blanche de Tavannes	Eleanor Barry
Diane	Eleanore Brewster
Duchess of Mayenne	Mrs. E. F. Jordan
Madame Montpensier	Elizabeth Fraser
Abbess	Lillian Thacher
Lorance de Montluc	Grace Elliston

Both star and play received a very favorable verdict. As a stage production it has rarely been excelled. The play is a melodramatic offering in a romantic environment and follows the text and story of the book closely, love and adventure forming the principal themes. The leading part, that of a rollicking, devil-may-care mixture of D'Artagnan and De Bazan, fits Mr. Dalton well. The principal roles were most effectively represented by Rose Eytinge, Eleanor Barry, Grace Elliston, Mrs. E. F. Jordan, Elizabeth Fraser, Lillian Thacher, Sheridan Block, George Wessells, Robert V. Ferguson, Morgan Coman, Byron Ongley, and George Seybolt.

Joseph Jefferson met with a most cordial welcome at the National on his reappearance to-night in Rip Van Winkle. The Rivals will be given Wednesday and Friday nights. Cricket on the Hearth and Lend Me Five Shillings for the closing performance, Rip on the other nights and at the Saturday matinee. Richard Mansfield will follow.

Are You a Mason scored a hit with the audience at the Columbia. Leo Ditrichstein, John C. Rice, Thomas A. Wise, George Richards, Oscar Dane, Charles Halton, Charles J. Greene, Esther Tittell, Gertrude Whitty, Grace Hadspell, Hazel Chapple, Amy Muller, Maude Travers, and Sally Cohen comprised the cast. Lulu Glaser in Dolly Varden closed on Saturday night an engagement that was a strong artistic and pecuniary success. Fiorodora is the underline.

Superba is at the Academy and teems with new features. Thomas E. Shea next week.

The Bellows Stock company at the Lafayette Square is seen in a praiseworthy presentation of The Sporting Duchess. The principal roles are taken by White Whittlesey, John T. Sullivan, Charles Wyngate, Myron W. Leffingwell, Francis Powers, Tony Cummings, Harry Corson Clarke, Frederick Sullivan, Katherine Clinton, Antoinette Walker, Katherine Field, Grace Griswold, and Lillian Lawrence.

The Chase Musical Comedy company for the third week of their present engagement present A Tin Soldier at Chase's. Otis Harlan is the Vilas Canby and Little Chip the Rats, with the rest of the company happily placed. The Star and Garter burlesque scene on David Harum is introduced, and Jacques Inaudi, the lightning calculator, is specially engaged. A Day and a Night is in rehearsal.

JOHN T. WARDE.

CINCINNATI.

Bills New and Old—The German Company—Items of Interest.

(Special to The Mirror.)

CINCINNATI, Nov. 11.

F. C. Whitney's production of Dolly Varden, with Lulu Glaser as the star, opened at Robinson's to-night to one of the largest audiences of the season and made an instantaneous success. Miss Glaser was as charming as ever and was afforded excellent support by Van Rensselaer Wheeler, Richie Ling, Mark Smith, Tom Daniel, Estelle Wentworth, Ada Palmer Walker, and Amelia Fields. Next week, Ethel Barrymore in Captain Jinks of the Horse Marines.

The Pike company yesterday revived Madame Sans Gene, which was one of their greatest successes three seasons ago. Lizzie Hudson Collier appeared in the title-role, and Byron Douglas was the Napoleon. The scenery and costumes left nothing to be desired, and the production was handled with unusual skill. Next week, Lord and Lady Algy.

Murray and Mack in Shooting the Chutes followed Whirl-i-Gig at the Walnut Sunday, and entertained two large houses. Frank Keenan will follow in The Hon. John Grigsby.

Go-Won-Go-Mohawk in The Flaming Arrow is playing her annual engagement at the Lyceum.

A Guilty Mother never seems to wear out its welcome at Heuck's, where it reappeared yesterday for its fifth annual engagement, and drew the usual large audiences.

Prosenschanzel was the offering of the German company at Robinson's last night. Louise Schmid, Clements Bauer, and Max Eliser bore off the honors.

George Farren, the new heavy man, and William Keyrotta made their first appearance in the Pike company yesterday. William Hutchinson and William Smith are other new members who are expected to arrive shortly.

Agnes Wieprecht, who recently joined the German Stock company as leading woman, is seriously ill at the German Hospital here.

H. A. SUTTON.

BALTIMORE.

Charles Dalton, Julia Marlowe and The Little Minister—Home, Sweet Home—Notes.

(Special to The Mirror.)

BALTIMORE, Nov. 11.

Charles Dalton scored a genuine success this evening at Ford's Grand Opera House, where he appeared in The Helmet of Navarre. He is supported by a large and excellent company. The play is beautifully mounted. James K. Hackett, in Don Cæsar's Return, will follow.

Julia Marlowe presented When Knighthood Was in Flower at the Academy of Music this evening. Miss Marlowe is supported by a strong company, and the play was charmingly rendered. Joseph Jefferson is underlined.

The Little Minister is this week's play at Chase's Theatre, where it is presented in admirable style by the Percy Haswell Stock company. The patrons of Chase's will undoubtedly crowd the theatre during this week. Last week Liberty Hall scored a decided success. The bill for next week will be The Three Musketeers.

Home, Sweet Home is presented at the Holliday Street Theatre, and is well cast and realistically mounted. It will be followed by Eight Bells.

The second recital of the season at the Peabody Conservatory of Music took place on Friday evening last. Katharine Fisk was the soloist.

HAROLD BUTLEDGE.

David Conger, leading man, W. S. Harkins Stock, Halifax, N. S. * *

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TRUST ARROGANCE REBUKED.

THE MIRROR this week reprints several articles from prominent newspapers characterizing the ignorant and impudent attempt made by the Theatrical Trust to control criticism and punish honest critics through the medium of newspaper advertising columns. Nothing that the Trust has heretofore done has more clearly illustrated both the remarkable limitations of the persons that make up the Trust and the spirit and method of that combination.

The Trust's brutal plan, which miscarried in the case of the New York *Commercial Advertiser* as it will miscarry wherever it is attempted with a newspaper of any character, has even attracted attention in London, and an editorial from the *Chronicle* of that city is reprinted with other articles by THE MIRROR. "The Theatrical Trust," says the *Chronicle*, "has determined to try and dictate the views the press shall take of its productions by the simple process of withdrawing its advertisements from the columns of the newspapers which maintain an independent attitude. These newspapers, we imagine, do not rest on so insecure a basis that the withdrawal of a few theatrical advertisements will bring them tumbling to the feet of the Theatrical Trust. But if they did, who would be the gainer? Certainly not the public, who would be momentarily deceived. Not the newspaper, which would speedily be discredited. And not the Theatrical Trust in the long run—or the short run. From notices may be written in the central office of the Trust, but not even Tammany Hall can go out into the highways and hedges and compel people to patronize Trust theatres. If a play is good, one hears of it soon enough. If it is bad, why not say so? Viewed from a distance of a few thousand miles, the Theatrical Trust does not look like a winner."

These are in effect ideas that THE MIRROR has advanced, and they are conclusive. Of course the *Chronicle's* comments were written before the late accident happened to Tammany Hall, whose methods those of the Theatrical Trust have so resembled as to point a sympathy between them that in some other things has been noticeable. No organization can abuse an ill-gotten power without an ultimate settlement with the interests abused, and the fall of Tammany is an object lesson to the Trust, as it is to other tyrannical combinations.

Some of the most significant comments on the Trust's attempt to wield a bludgeon against honest critics are found in the editorial article republished from THE OUTLOOK. "The evil influence of this dynastic movement," says the Outlook, "consisted in a tyrannical spirit and along lines inimical to art and therefore to the public, has been pointed out more than once, but the Syndicate in this city has recently taken a step which more clearly reveals its spirit than any criticism which has been passed upon its management." And it describes the work of Mr. Hapgood and continues with reference to the attempt to discredit that critic unsuccessfully made by the Trust in the case of the *Commercial Advertiser:* "The spectacle is presented of a small group of men using the advertising of thirteen theatres as a club to silence the utterances of an intelligent and independent critic. There could not be a franker confession of weakness, a more unmistakable disclosure of the inability of the men who are now managing our theatres to appreciate the attitude of the public or the art with which they are dealing."

Here also is THE MIRROR borne out in its strictures on the amazing insolence and stupidity of the Trust in this matter.

A long article quoted from the *Chicago Post* will be read with interest, for it goes into some detail in its review of recent happenings in New York that illustrate the peculiar attempts of the Trust to ride rough shod over persons that will not submit to it. Light is also thrown upon some of the agencies of Trust animosity. "It is generally conceded," says the *Post* article, "that the Trust wishes to extend its operations to all the large cities on as generous a plan as that upon which it now runs matters in New York. If that scheme goes through, perhaps all the theatrical reviews may be written in New York and sent through the 'provinces' in boiler plate style." The St. Paul *Dispatch*, in a vigorous criticism, notes the success the Trust has had in several minor cities in its attempt to punish honest critics, but it is probable that its failure in New York, and the problem it has on its hands in Philadelphia, would have suggested to the Trust that it is skating on very thin ice, even if influential newspapers had not begun to thresh this matter out.

It would seem that the Trust, which formerly declared that its scheme to control the theatre of this country was "a private business," has not learned anything about the relation that theatres bear to the public in all the years of its manipulation of the interests that have fallen into its hands. It would seem also that the members of the Trust still imagine that they are in a mercantile pursuit, pure and simple. Thus, they think, the press with which they "advertise" has no right to warn the public against shoddy goods when such goods are put up as the best that the market can show.

NOTES OF NEW THEATRES.

McElfatrick and Sons, of this city, are just completing plans for a new playhouse at Bridgeport, Conn., for Clinton Harmon Seeley and William Marshall (grandson and grandson-in-law of P. T. Barnum). The new house, that will be known as Smith's Colonial Theatre, will be managed by Edward G. Smith, who five years ago took the old Frazier house, and has made it a popular venture. The color-scheme will be cream, white, green and gold. The seating capacity will be 2,100, with a spacious foyer, that will contain room for 500 more. The stage measurements will be: Wall to wall, 72 feet; opening, 41 feet; depth from footlights, 46 feet; height, 60 feet, etc., in proportion. Two entrances double down at the rear of stage will permit horses, etc., to be driven upon the stage directly from the street. Two thousand electric lights will be used inside the theatre, and three hundred more outside. The chief point of design will follow the Colonial Theatre, of Boston. Ladies' parlors and men's smoking rooms will be provided on Colonial style, and all attendants will be uniformed. Prices will range from 25 to 75 cents, and the capacity of the house will permit of small profits on these prices. Only first-class and exact shows will be played. Matinee prices range another 25 cent and four hour seating does away with all crowding in the auditorium. The direction of the building is on Main street, near State, and reaches through to Court street, with wide egress on each side, assuring good ventilation and quick exemption in case of fire. Five handsome dressing-rooms, one of unusual size, and a full complement of scenery from New York studios, will delight the employees. Bonus preliminaries a week will be given. Work on the theatre will be commenced next April, and it is planned to open early next August.

The New Chutes, at Sacramento, Cal., was thrown open for public inspection Oct. 19. As it now appears, it certainly deserves the name of the first Chutes. The new house, five on each side, an many promenade rooms, an enlarged stage, that will accommodate any play in the country, with all changes effected in a few moments, and very fine carpets in the aisles and lobby, certainly make the old Chutes appear new and bewitching. It was nothing short of a revelation to those who were fortunate enough to secure seats for the opening performance. Extravagant were their words of praise for the new house and the manner of its opening. The opening attraction was Wallace H. Watt's Mammoth Circus, and local managers can feel that the public have full confidence in their management, as that they intend to bring entertainment of merit to Sacramento has been already fully demonstrated.

The new theatre of Bethlehem, Wash., was opened on Oct. 28, by Mr. and Mrs. Clarence H. Bruce in "Shenandoah." The house was crowded with a representative audience that expressed its appreciation of the theatre, that it is not exaggerating matters to say is one of the most complete small theatres in the Northwest. Ben L. Wheeler is manager.

The theatre at Perry, Okla., under the management of John Holloway, will open on the Perry Opera House, that has been refitted, and opened on Oct. 7 with Henry Woodruff in "In Wyoming." Mr. Wright is a practical house. The house is now a handsome and spacious place of amusement and Perry's citizens feel that it will please.

Work on the new theatre at Anaheim, Wis., has progressed very nicely the last few weeks, and it is expected it will be completed and the doors thrown open to the public December 1. Although the exact plans have not been decided upon, it is certain that the house will be a handsome one, and will be conducted along high class lines. Lease to Ulm.

EDWARD J. LONNEN DEAD.

Edward J. Lonnen, one of the foremost low-league actors of the modern British stage, died in London on Saturday, Nov. 2. His passing is deeply mourned in England, where for many years he had been extremely popular, and in this country, where, as a member of the London Gaiety company, he had won especial favor with the public and the highest esteem of those of the dramatic profession with whom he came in personal contact.

Mr. Lonnen was born in England in 1862 of a theatrical family. His father was William Champion, a player, and his mother and both his grandfathers were members of the dramatic profession. At the age of two years he made his debut with the stock company of which his father was manager. When four years old he made his first appearance in pantomime, and in that line of work he remained until he was sixteen, when he joined Charles Dillon's company and for a year played in comedy. At the end of that engagement he rejoined his father and mother and made a long tour in the West of England, playing Box and Cox and other comedies. The company was a small one, composed principally of members of the Champion family, and the tour was filled with hardships, disappointments and distress. Often the players walked twenty miles from town to town, carrying their scenery and costumes, and frequently they did not clear half a crown on a performance. At length they joined a troupe that appeared in booths at county fairs. In this line of work for a time they enjoyed comparative prosperity, though the labor was frightfully hard. When the fair season ended the family returned to its strolling life, with the attendant discomforts and poverty.

In 1881 young Lonnen had the good fortune to secure a position with Alice Marriott's traveling company. He was successful in his new field of endeavor, and through the influence of Miss Marriott he shortly became a member of Edward Terry's provincial company. When, a year or two later, Miss Marriott took over the management of Sadler's Wells Theatre, Mr. Lonnen returned to her company, and by dint of hard and earnest work rapidly rose to a position of prominence.

During all this time, however, Mr. Lonnen had not found quite the proper province for the display of his best talents. But the chance came to him in 1884, when he was engaged to appear in the production of Faka at the Avenue Theatre, London. His success was so striking and so complete that he attracted the attention of George Edwardes, who immediately engaged him for the Gaiety company. From the night of his first appearance with that organization his position in the affections of the public and in the esteem of his fellow-players was assured. With the Gaiety company he appeared successively as leading comedian in Monte Cristo, Jr., Miss Esmeralda, Frankenstein, Faust Up to Date, Carmen Up to Date, Cinder-ellen Up too Late, and other noted burlesques. In all of these he was very successful indeed and many of the comic songs that he sang became extremely popular. He visited America with the Gaiety company and, as has been said, gained as high a place in public esteem here as he enjoyed in London.

Personally Mr. Lonnen was a most lovable man. He was ever kindly and genial, and not forgetting the hardships of his own youth he lost no opportunity to encourage those to whom good fortune had not yet come. He will be sincerely mourned for many a day to come.

PETER GILSEY'S DEATH.

Peter Gilsey, the eldest son of the late Peter Gilsey, owner of the Fifth Avenue Theatre, the Gilsey House, and other valuable property, died suddenly at his home in this city on Nov. 10 from the bursting of a blood vessel. Mr. Gilsey was fifty-seven years old, and since the death of his father two years ago had, with his two brothers, controlled the vast Gilsey estate. He was an enthusiastic collector of play bills, dramatic literature and works of art. His collection is said to be worth several hundred thousand dollars. He was a member of the Players, the Metropolitan Museum of Art, and the New York Athletic Club. A widow and one son survive him.

MRS. GILBERT'S ILLNESS.

Mrs. G. H. Gilbert, who was taken ill with a severe cold a fortnight ago, had not recovered sufficiently last Monday to appear with Annie Russell in the revival of A Royal Family at the Lyceum Theatre, and it is doubtful if she will be able to play again this season. She is suffering with bronchitis at her home in this city, and owing to her advanced age her recovery will probably be slow. Mrs. W. G. Jones assumed her role in A Royal Family, and will continue in it until Mrs. Gilbert is herself again.

BOOK NOTES.

John W. Bitz and Company, Chicago, will issue about Nov. 15 a historical novel by George F. Cram, entitled "Minetta, A Story of the First Crusade."

Mrs. Harry Watkins is writing her autobiography, which will shortly be issued by a Philadelphia publisher.

"Ethel Barrymore in Captain Jinks" is the latest of R. H. Russell's picture books of plays and players. It shows Miss Barrymore in sundry and divers poses and gives also several scenes from the play. There is no reading matter. The cover design is extremely pretty, and the reproduction of the photographs is good. In view of the popularity of Miss Barrymore and Captain Jinks the booklet should have a good sale.

AMATEUR NOTES.

The South Dramatic Society, of Boston, will present The Wife at the Academy of Music, in that city, this (Tuesday) evening.

The St. Vincent's Dramatic Union presented Nevada at the Lexington Avenue Opera House Nov. 4.

Assistance, of Batavville, N. Y., will produce Gilbert Pelton's four-act comedy drama, Wedding Bells, on Nov. 28. The play has been rehearsed under the direction of Mr. Pelton.

The Dramatic Club of Minneapolis gave its first performance of the season at Century Hall in that city, Oct. 28. The programme included Cinderella, played by Gilbert Burton, Byron, George Vie and Lulu Hunt; Mrs. T. C. Wheeler and Miss Cass in the cast; a ballet, Queen Mab, by Misses Fletcher, Hall, Keeney, Eaton, Hall, Hall, Swanson, Walter, Hudson and Hall de Lodge, and The Last Night Party, played by Mr. Gilbert, Mr. Cass and Mr. Gunn. F. Hopkinson Smith's entertainment was under the direction of Clayton T. Gilbert, assisted by George Gilbert.

The Queen of the South was presented at Fort Worth, Tex., Nov. 1 by amateurs in attendance upon each institution. The performance was for the benefit of R. E. Lee Camp, U. C. V. Those worthy of special mention were Mrs. Virginia Peak, Miss Lucile Weaver, Minnie McLean, Willie Peak, Pearl Gilbreath, Nellie McFarlane, Minnie Lockett, H. H. Wynne, Jeff D. McLean, Jimmy Bryan Gaulden, and last, but not least, Priscilla Tucker.

The Benevolent Brotherhood of Bethlehem, Lima, O., Lodge No. 1, presented their first theatrical performance in their lodge room to a large audience Nov. 1, and rendered a programme that would not compare unfavorably with that given by many professional companies. The ladies in the audience of the "Buffalo" play that swept over the country a few months ago, had while seated in a spirit of fun, a few select gentlemen exercised the laws of regularity surrounding a lodge under a charter from the State, with a full complement of officers, and by-laws. The new laws and Lima, O., can take the credit of having the first regular lodge of Buffaloes in the United States. The additional performances will be repeated Nov. 6.

The Amaranth Dramatic Society, of Boston, opened its season's work with a performance of Mr. Wigs, Fuller's farce, in the Academy of Music in that city, on Nov. 7. The cast was as follows: Mrs. Wigs, Miss Fuller; Mrs. Fuller, Miss Ford; Lucy Fuller, Alexander Ansell; Alexander Ansell, John H. Ivers; Mr. Fuller, Frank Ansell; Mr. Wigs, Frank H. Ansell; Martin A. Cole; Frank, Charles Ansell; Mrs. Ansell, Miss Ansell; Jones, Miss Ansell; Charles, Miss L. Brown; Willie, Master H. Ansell; Clara, Miss Ansell; Mrs. Brown, Miss Ansell; Kitty, Master Ansell; Mrs. Cooney, Miss Ansell; Mrs. Ansell, Miss Ansell; Miss Cooney, Miss Ansell; Miss Ansell, Miss Ansell; Miss Ansell, Miss Ansell; Miss Ansell

THE MATINEE GIRL.

There seems to be a dreadful epidemic of high-pitched voices all over the comic opera and musical comedy stage in New York to-day.

Not only the women in the different casts but the men, it would seem, are being affected also in some of the productions, and the result is most ear-racking and nerve-rasping.

The high-voiced would seem to stand for the high-toned with some of our stage-managers.

I suppose it is the stage-manager who is responsible. But while there is a popular delusion to the contrary our orchestra leaders ought to have ears.

But just as sure as Lady This or the Countess That comes tripping upon the boards you get talk hatefully artificial and ludicrously unnatural, strained to a key that was never heard on land or sea.

What does it all mean? You feel as though there ought to be a note on the programme explaining why they all talk that way. It is one of the peculiar stage tricks that have no meaning whatever. It always gives the impression of a wild and hopeless effort to express refinement.

Come to think of it, it must be the stage carpenter who works in this style of talk to kill the hammering that goes on back of the stage.

We are in so many different moods when we go to plays that we have to be careful in our judgment of things for fear the discord may not be a note struck false in the keyboard of a day's real joy or sorrow.

Some playhouses we wander into idly to pass an hour or two, and we come home with clasped hands to pray.

Others we go in, expecting the atmosphere of the theatre to carry its old-time charm. And sometimes we come home to weep! Some of us don't go home at all!

Daly's Theatre always held its atmosphere. Whether it was Berlin farce or Shakespearean tragedy, we knew that once inside the portals it would soothe our troubled brows and wrap us in its mantle of artistic delight.

The perfect management of the Daly Theatre was as grateful to its audiences as was the wonderful detail of the stage settings. How quiet, how unobtrusive it all was!

Who cannot remember Dorney, like Peter at the gate, in evening clothes, recognizing the faithful with an approving smile as they passed to the inner glories.

He always gave the impression that he discriminated as they do at Shanley's and Delmonico's, and knew the exact social standing, if not the rating, of those who glided by him into the velvet dusk of the foyer.

The other afternoon the Matinee Girl and her chosen chum hied them to Daly's. As the chum said: "Powers is always good!"

So we went in and haggled for seats with a man who sold them like a grocer showing you the Fresh Eggs, the Strictly Fresh Eggs, and the Merely Eggs.

You've heard the story, of course, of the German grocer who carried the three grades, but who for reasons of his own telephoned his clerk one morning to push the Plain Eggs.

The box-office man was most certainly pushing the Merely Eggs in the way of seats. He had the quick temperament of the French hair dresser who wants to hurry you through and doesn't want to be interrupted with suggestions.

We handed the checks to the usher and he brought us half way down the aisle, pointed out two seats four rows ahead, and gave us back the coupons.

"I suppose he's tired!" said the chum as we seated ourselves. We thought he had passed out of our lives.

But he came back just as the curtain was rising with two ladies who looked at us indignantly.

"Lemme see them checks?" he demanded.

We showed them meekly, but with conscious uprightness.

"Them ain't the seats!" he remarked testily.

Every one in the vicinity began to look at us suspiciously. We grew red and guilty looking.

"They are the seats you gave us!" we said.

"Why, them is on the other side o' the house," he said, almost jocularly; "over there!"

He waved his hand as though to dismiss us.

"Well, suppose you be good enough to find them for us?" I suggested, icily. I'm not often icy, but when I am the air freezes all round.

He led us along and we sat down with that hideous feeling of having made an unpleasant sensation and produced the general impression that we had been poaching on somebody else's seats.

After 'twas all over a matinee girl near by said with a sigh: "It's an awfully queer piece, isn't it?"

"It's just like The Greek Slave!" said the other girl, who was evidently a rounder.

After the play we went out into the cool New York air. At the corner of Thirtieth Street a loud lunged ebon person in uniform shouted for cabs through a megaphone.

Some of the drivers were slow in answering. The ebon one suddenly released a string of the most unpicturesque profanity—within distinct hearing of any number of women and children. We noticed there were no men in the vicinity, except the ebon one and the cabbies.

"I feel," said I, "like going up to thank him for not saying that through the megaphone. It would have carried to Sixth Avenue, and I don't think they talk as bad as that on Sixth Avenue! But tell me, do you feel as though you'd been to Daly's?"

"I feel as though I'd died and hadn't gone to heaven!" she answered sadly.

Every one who goes to the theatre much becomes accustomed to the odd way in which in some productions the first lines of the first act uttered before the principals come on are rattled off, as though they didn't really matter in the least.

One wonders what they take the trouble to speak the lines for. It certainly is not to please the audience.

In The Messenger Boy this fault is carried to a point that is almost sublime. They might be talking in another language, so quickly and unmeaningly are the sentences gone through with.

And oh, the way the voices ring out from the Eiffel Tower, and the laughter pipes shrilly, just as though a brood of Dodo birds were cackling all together.

The same London that sent us The Messenger Boy sent us A Runaway Girl. It is difficult to understand how those things happen.

The few good things in the libretto stand out like purest gems, because it is so stupid generally. The music is almost always inane.

It is one of the greatest proofs of James Powers' comedy genius and originality that, with the aid of May Robson, who is always clever, he manages to carry this piece through by means of the good spots that occur here and there through it.

While he is on the stage you begin to cheer up, for he makes even the dreariest phrases he has to speak presentable with his wonderful voice and comedy face. He sings and dances and acts valiantly all through and is always funny, yet agreeably repressed.

His juggling scene with the cards is as keen and mirth-producing a piece of work in the way of burlesque as has ever cheered a tired audience.

When he offers to go in and buy flannel cakes for his mother because she complains of the cold, he does it as no one else could do. It becomes screamingly funny.

James Powers has a niche of his own in the Temple of Fame, and the dim glow of a halo will be distinctly visible round his head one of these days when he lets his hair grow.

He doesn't copy or imitate any one. He is original and never-failing. And in The Messenger Boy he forms a delightful series of oases in a desert strewn with dead puns and the bleached bones of witless carcasses.

He has a voice that the Muse of Comedy certainly picked out and tagged for him. When he laughs you laugh with him. Sometimes I wonder if he cried might we not cry, too?

Stage laughter as a rule is quite as terrible as stage hunger! If there is anything that will distract one's attention from a good play it is to have the starving hero come in famished from a hard day in the saddle and devour a head of lettuce, some French bread, celery and ginger ale.

Then he leans back in the chair and sighs with contentment. If they'd only give him a cabbage sometimes, or some carrots, or a thistle, there would be some interest in it. But no. It's always:

Bread,
Lettuce, Celery.
Celery,
Lettuce, Bread.

Imagine having to dispose of these about two hours after one's own dinner for seven nights a week. You can fancy that man waving away the salad course with a pained smile.

One of these days the eating, like the killing, will be done off the stage. Just as the murderer comes in cleaning off his trusty blade with a chamois, so the hero will enter smoking a cigar, wearing a pleased smile.

And we may imagine cherry and bitters, an oyster or two perhaps, consomme, a bird, perhaps a black coffee. The strictly vegetarian diet is a relic of the time when we knew not the primrose ways of realism.

There must be some happy mean between lettuce and bread and a clam pie made in full view of the audience, sending its clammy fragrance with deadly persistence out to an audience that has already dined.

I believe that it has been said once or twice that actors like to be flattered. Some—erudite man with whiskers—have said to the Matinee Girl: "Like it, my child! They live on it!"

Sometimes I really begin to believe that you all are a lot of children, as Joe Jefferson once said, and just as greedy for sweet things in the way of conversational bouquets!

The Matinee Girl is never again going to try to get popular with an actor by giving him any gentle roasts. I've made a few dismal failures of late.

If I were to meet Irving to-morrow I'd tell him I thought he was just too lovely for anything in The Bells. And if I ever have the fortune to come across Joe Weber at a tea I am going to take him in a corner and tell him that he's wasting his talents in burlesque.

It is a better way—in fact, it is the Only Way!

I am not going to try to be funny again until I meet Whistler or Gilbert. I imagine those two boys have a sense of humor.

I met one of the stage children the other day at a dinner. I knew I was going to meet him and I was scared down to my boots.

I commenced to make up things to say in advance. "That man," said I to myself, "is keenly intelligent and supersensitive. He probably is surfeited with adulation and he'll appreciate any one who won't give him sugar all through dinner."

So just as we got through the soup (I always wait until the soup is gone, because it's difficult to be brilliant, or even bitter, and eat soup at the same time), and I was toying with a salted almond, I said: "Do you know, I don't like you a bit in that new play!"

Up to this we'd been getting on famously, mind.

"No?" he said, spearing an olive. A certain glacial glaze had come over his velvet voice.

"No," I went on; "it doesn't seem to give you scope!" I don't know just what I meant by that, but it seemed like a good line just then. I looked up at him sideways. He was pouting like a spoiled child. If we hadn't been at dinner I'd have patted him on the head and taken it all back.

"Ah, well," he said, "people whose opinions I value like me in it!"

That's the last time I am going to try any fine effects on a man until I am quite sure that he's grown up.

THE MATINEE GIRL.

SAID TO THE MIRROR.

T. H. FRENCH: "I notice in THE MIRROR that the D'Ormond-Fuller co. are playing Fogg's Ferry under the title of A Waif of Fortune. This company is also playing, without authority, Branson Howard's The Banker's Daughter, under the title of A Woman's Honor."

M. WITTMARK AND SONS: "The statement that the Charles N. Holmes Columbia Comic Opera company has bought the productions of Wang and The Idol's Eye may convey the impression that the entire rights to these operas are vested in the company in question. The rights of production remain now, as heretofore, in our hands, as sole agents for the authors and owners."

EDYTH PEARL SHADDLEY: "Kindly allow me to express heartfelt thanks to many friends for their sympathy and aid during the prostration of my husband, William H. Shaddley, and during the very severe illness of my son, Little Edwin, particularly to Abe Jacobs, stage-manager of the Olympic Theatre, Chicago; Edward Shayne, and the White Rats of America."

EDWIN A WEST: "The serious question of touring to the Pacific Coast has once more been demonstrated. Several organizations out here are on their last legs, striking examples of trying to force inferior productions down the throats of one-night-stand theatregoers. The trouble is and has been with managers who underestimate the intelligence of Western theatregoers. William H. West's company continues on its record-breaking career. On the five performances in Seattle our gross was nearly $5,700. This will give you an idea of the merit of the organization Mr. West has presented this year."

CHARLES A. BURT: "I am more than pleased with the success of the Metropolitan Theatrical Exchange, and I must give credit for a great measure of our success to THE MIRROR, for we have had so many letters from our 'ad.' in it last week that I am firmly convinced that the way to reach the theatrical people is through the columns of your paper. It certainly has shown the best of results for us, for we added three new companies for which we are to do the exclusive booking to our list last week, all coming from this one 'ad.'"

Marie Haynes, engaged, Volunteer Organist.

THE STOCK COMPANIES.

The Spooner Stock company made one of the best productions of a melodrama that has been seen in Brooklyn in a long while last week, when The Fatal Card was presented to audiences that broke all the records of the company since it has been at the Park Theatre, and testified by their close attention that the play is as interesting as ever. Nearly every member of the cast appeared to especial advantage. Edna May Spooner as Margaret Marrable, although she did not have as good a part as generally falls to her lot, was as usual wholly excellent, and had the sympathy of the audiences throughout. Cecil Spooner as Cecile Austen sustained most of the comedy element in the dainty manner distinctly her own, and was ably assisted by Harold Kennedy, who made a capital Harry Burgess, and Rita Villars, whose Penelope Austen deserves much praise. Augustus Phillips, the leading man, has seldom, if ever, done better work than as Gerald Austen. Walter Wilson divided honors with Mr. Phillips in the role of George Forrester. Edwin H. Curtis contributed a well conceived and vivid portraiture of the murderer, Jim Dixon. Olive Grove was warmly welcomed back to the cast, after her recent illness, and, as Mercedes, gave a forceful characterization. Robert Ransom showed the fruit of his many years' experience in the role of A. K. Austen, and W. L. West, Jessie McAllister, Ben F. Wilson, Harry M. Hicks, Frances Lloyd, and the rest of the company rendered good support. The staging was excellent, and gave further proof of the intelligent direction of the Misses Spooner. "The Honeysuckle and the Bee," sung by Cecil Spooner and Harold Kennedy, added not a little to the pleasure of the performance. The company's thirty-first week in Brooklyn was commemorated by the distribution, on Friday, of an artistic souvenir in the shape of a plaster plaque containing the head of Edna May Spooner. Duplicate plaques of Cecil Spooner are soon to be completed. This week, A Fair Rebel.

The Hidden Hand, an anonymous dramatization of Mrs. E. D. E. N. Southworth's story of the same name, was revived for the first time in many years in Brooklyn, by the stock company at Payton's Theatre last week. The play is old fashioned in the extreme, illogical and often hazy as to plot, and altogether hardly suited to present day city audiences. It was somewhat modernized and improved, however, by the stage director, George Hoey, and additionally aided by the infusion of many specialties, and good staging seemed to satisfy the very large audiences that attended. Etta Reed took the part of Capitola, and in the boy's habits in the first act provoked much laughter, while afterward she made the most of the bad part. Corse Payton was seen for the first time in black-face as Wool, and amused continuously. George Hoey was an irascible Major Warfield. Kirk Brown was not as villianous as he might have been as Black Donald, but pleased. Marie Cazmere made her first appearance in some time as Marah Rocke, and was cordially received. Sadie Radcliffe as Mrs. Condiment, Barton Williams as Judge Beach, and Charles McCreery as Gentleman Dick were good, while the rest of the cast were mainly satisfactory. The specialties by Corse Payton, Johnnie Hoey, Archie Deacon, Etta Reed, and the numerous plantation hands were excellent of their kind. This week, The Parisian Princess.

The Greenwall Columbia Theatre Stock company drew well last week, with a scenic revival of The Lights o' London. Those most prominent in the cast were Valarie Bergere, Richard Buhler, Gertrude Berkeley, E. L. Snader, William Redmund, James A. Bliss, Grace Ainsworth, Lillian Kemble, Emma Dunn, W. H. Cavanagh, William Blaisdell, and W. L. Wilson. This week, The White Squadron.

The Baker Stock company presented the double bill of A Poster Maid and My Uncle's Nephew last week, both of which, from the pen of the stage director, E. L. Duane, were well received. The two casts included Edith Ellis Baker, Charles W. Hanford, Edytha Ketchum, Edward M. Ellis, Thomas Meek, John J. Dunn, E. L. Duane, Alice Riker, Ida A. Thomas, and E. C. Williams. This week, The Boarding School. The company is scheduled to open at Halifax, N. S., on Dec. 2, but will probably continue in Brooklyn until as near that date as possible.

The Elite Stock company, at the Gotham Theatre, drew very large houses with Woman Against Woman last week, when Ethel Fuller, the leading woman, made her reappearance with the company, after a week's rest, in the role of Bessie Barton, and was heartily welcomed. Others in the cast were: Jack Drumeir, Harry Macdonald, Joseph L. Treacy, Walter Chester, George W. Marks, Victor Chandler, Willard Lindon, Alice Shepard-Davenport, Emma De Castro, Rose Watson, and Hattie Lemly. This week, All the Comforts of Home.

Lucius Henderson made his debut as leading man of the Boyle Stock company at the Auditorium, Birmingham, Ala., last week. He appeared as Charles II in Nell Gwyn, and was received with much favor.

Donald Bowles has been compelled to cancel his trip to Honolulu with the James Neill company in order to undergo an operation for appendicitis. He hopes to be able to rejoin the company on its return, opening at Los Angeles.

John T. Farrell has returned to his former position as leading man of the stock company at Forepaugh's Theatre, Philadelphia.

Thomas Meegan will leave the Boyle Stock company, Nashville, Nov. 16.

Gertrude Rivers scored a success last week as Nisbe in A Night Off with the stock company at the Dearborn Theatre, Chicago.

Teddy Le Duc has left the Grace Hayward company to join the May Hosmer Stock company at the People's Theatre, Chicago.

Esther Lyon has tendered her resignation as leading woman of the Boyle Stock, of Nashville, Tenn., and will retire from that company on Nov. 16. Elizabeth Morgan, who duplicated her, Castle Square Theatre success with the above company, has also withdrawn.

STRANDING OF THE NIGHT OF THE FOURTH.

The Mathews and Bulger company, playing The Night of the Fourth, stranded in Dallas, Texas, two weeks ago, and the members of the organization are now in that town striving in various ways to raise sufficient money to get back to New York. The story of the disaster is rather complicated. The company began its season under the management of Broadhurst and Currie on Aug. 19. The tour began successfully. Mr. Bulger, however, was obliged to come to New York on Oct. 1 to rehearse with The Sleeping Beauty and the Beast company, with which he had contracted to appear. Upon the announcement of the withdrawal of Mr. Bulger, Broadhurst and Currie gave notice that they would disband the company at Denver on Sept. 28, and agreed to pay fares back to New York. Several members of the company returned here. The others decided to continue on the road in The Night of the Fourth, with Mr. Mathews as star, under the management of J. T. Henderson, of Bloomington, Ill., who when the company closed offered to back the enterprise and conduct the tour. Broadhurst and Currie had fulfilled their agreements with all members of the organization, and after the closing in Denver had no further interest or responsibility in the production. The company under the new management fared badly, and finally it was found impossible to proceed further.

David Conger, leading man, W. S. Harkins Stock, Halifax, N. S.

PERSONAL.

ROWLAND.—Ellen Rowland is achieving success this season in her impersonations of Princess Flavia and Queen Flavia in Munro and Sage's presentation of The Prisoner of Zenda and Rupert of Hentzau. Her work has been very cordially praised by the press of every city in which the company has appeared. When Miss Rowland made her debut four years ago at the Knickerbocker Theatre, as Portia, to the Shylock of Frederick Warde, her performance warranted brilliant hopes for her future. She has moved steadily forward in her art since then, playing in a number of the best stock and traveling companies, and the promise of her first appearance is being fulfilled by her present success.

REHAN.—Ada Rehan has returned to this city after a Summer in Europe.

HOOPS—AMBER.—Arthur Hoops and Mabel Amber were married in this city Oct. 12. Announcement of the wedding was not made until last week.

EMMOND.—H. V. Esmond will arrive here from England on Saturday. He comes to supervise the rehearsals of his play, The Wilderness, by the Empire Theatre Company.

TYREE.—Elizabeth Tyree was engaged last Wednesday as a member of the Empire Theatre company. On the same day she was in an automobile upset near Providence.

HELD.—Anna Held now dons a boy's costume in the third act of The Little Duchess at the Casino. She also has a new song, "Pretty Molly Shannon."

TYLER.—Odette Tyler suffered an attack of quinsy recently and was unable to appear on the stage for two days. The MacLean-Tyler company therefore canceled one date and on the other occasion Miss Tyler's role was played most creditably by Margaret Neville. Miss Tyler has now recovered.

DROUET.—Robert Drouet, who has been playing the leading role in The Last Appeal, has been engaged as leading man for Mary Mannering in Janice Meredith, the position he filled with success last season.

LLOYD.—Prince Lloyd is now playing the King of Spain in A Royal Rival at the Criterion Theatre, having succeeded Joseph Holland in the part.

JEFFERSON.—Joseph Jefferson delivered an address at Carnegie Institute, Pittsburg, on Founders' Day, Nov. 7.

FISKE.—Mrs. Fiske will this (Tuesday) evening at Sherry's address the Nineteenth Century Club on "The Influences of the So-called Theatrical Trust upon the American Drama."

IRISH.—Annie Irish sustained a sprained knee on Nov. 2, and was in consequence out of the cast of Miranda of the Balcony at the Manhattan Theatre until Thursday evening. Her role during her absence was played successfully by Louise Delmar.

BRIDEWELL.—Carrie Bridewell, of the Grau Opera company, is ill at Los Angeles with a fractured knee-cap, sustained by falling from a carriage.

WAKEMAN.—Emily Wakeman has been engaged for a principal part in Annie Russell's forthcoming production of Clyde Fitch's new play, The Girl and the Judge, at the Lyceum Theatre.

SPENSER.—Willard Spenser is ill with appendicitis at Glenside, Pa.

GROSSMITH.—George Grossmith will make a tour of this country in February, March and April. He will give a monologue entertainment such as he used on his last visit here.

ENGAGEMENTS.

For Harry Webber's company: Daisy Beverly, Stella Raymond, Charlie Marble, Eva Fiscus, George Snow, Reginald Perry, Robert Joyce, Richard Montgomery, Walter Webber, Laura Thalia, Colonel C. D. Hoyt, business-manager. The company will open Nov. 9, playing the Hudson River towns en route to Canada, and thence west to the Pacific Coast.

Grace Barber, with James K. Hackett.

Walter H. Greene, with What Happened to Jones.

Laura M. Stone, for The Volunteer Organist.

J. Barnard Dyllyn and George W. Larson, with the Rays in A Hot Old Time. Mr. Dyllyn plays his old part of Aiball Ike and Mr. Larson for General Blazer.

John T. Tierney, by Gus Hill for Tim McFadden in McFadden's Row of Flats.

For the Chase-Lister Theatre company (Northern), Kathryn Wallace. For the Chase-Lister Theatre company (Southern), Lee Hickman and Francis Shelley.

Douglas Flint, for The Brixton Burglary.

Allen Donaldson and Harry J. Beade, for the Dot Karroll company.

Jane Elding, for Marguerite de Valois in The Cavalier of France.

Henry Brinsley, with The Road to Ruin.

Nell Florence, with Walker Whiteside in Robert of Sicily.

J. L. Tempest, C. Garvin Gilmain, Walter M. Bird, and Jessie Tempest, with the Holly Lyons Healy Dramatic company.

Miss Gleason, W. L. Gleason, and James Austin, for the Rhea Stock company.

Marie St. John, for King Dodo.

Henry Napier and Adelaide Power, with the Amy Lee company.

Will W. Crimans as Caleb Swan in Tennessee's Partner.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending November 16.

METROPOLIS (Third Ave. and 142d St.), Thomas E. Shea in Repertoire.
OLYMPIC (3229 Third Ave., nr. 130th St.), Rice and Barton's Big Gaiety Company.
HARLEM OPERA HOUSE (206-211 West 125th St.), J. H. Stoddart in The Bonnie Brier Bush—2d plus 1 to 7 Times.
HURTIG AND SEAMON'S (206-211 West 125th St.), Sam Scribner's Big Show.
PROCTOR'S (125th St., nr. Lexington Ave.), Vaudeville—Every afternoon and evening.
KEOGH'S STAR (107th St., nr. Lexington Ave.), Now building.
CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.
MAJESTIC (Eighth Ave. and 59th St.), Now building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.), Vaudeville every afternoon and evening—Also Nancy and Company.
CARNEGIE HALL (Seventh Ave. and 57th St.), Josef Hofmann Piano Recitals—Sat. Aft., Nov. 23 and Wed. Aft., Nov. 27.
COLONIAL (1261 Broadway and 164-170 West 67th St.), Now building.
LONG ACRE SQUARE (Broadway and 48th St.), Now building.
NEW YORK (Broadway and 45th St.), "Mon., Oct. 14—Florodora—379 plus 8th Week—30 to 41 Times.
CRITERION (Broadway and 44th St.), "Mon., Aug. 26—William Faversham in A Royal Rival—Fifth Week—66 to 80 Times.
BERKELEY LYCEUM (36 West 44th St.), Closed.
VICTORIA (Seventh Ave. and 42d St.), "Mon., Nov. 4—Elsie De Wolfe in The Way of the World—2d Week—9 to 15 Times.
REPUBLIC (207-211 West 42d St.), Grace George in Under Southern Skies—Announced for Tues., Nov. 12.
AMERICAN (Eighth Ave., 42d to 41st Sts.), 2d Season of Henry Greenwall Stock—A Lady of Quality.
MURRAY HILL (Lexington Ave. and 41st St.), 4th Season of Henry V. Donnelly Stock—East Lynne, with Marie Wainwright.
BROADWAY (Broadway and 41st St.), "Mon., Nov. 4—The Sleeping Beauty and the Beast—2d Week—10 to 17 Times.
MENDELSSOHN HALL (113 West 42d St.), Kneisel Quartette—Tuesday Eve., Nov. 12.
EMPIRE (Broadway and 40th St.), "Mon., Sept. 2—John Drew in The Second in Command—11th Week—76 to 86 Times.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Closed Sat. Eve., Sept. 28.
CASINO (Broadway and 39th St.), "Mon., Oct. 14—Anna Held in The Little Duchess—3d Week—20 to 26 Times.
KNICKERBOCKER (Broadway and 38th St.), "Mon., Nov. 11—Maude Adams in Quality Street—2d Week—1 to 7 Times.
HERALD SQUARE (Broadway and 35th St.), "Mon., Oct. 7—Dan Daly in The New Yorkers—6th Week—42 to 48 Times.
GARRICK (65th st., east of Sixth Ave.), "Mon., Oct. 7—Charles Hawtry in A Message from Mars—6th Week—37 to 43 Times.
HAMMERSTEIN'S OPERA HOUSE (Broadway, West 35th St. and 311-321 West 34th St.), New Building.
SAVOY (113 West 34th St.), "Mon., Oct. 28—R. M. Haddad in Miss Hidden—2d Week—15 to 22 Times.
MANHATTAN (1285-1287 Broadway), "Thurs. Eve., Sept. 26—Mrs. Fiske in Mirandolina of the Balcony—8th Week—49 to 56 Times.
THIRD AVENUE (Third Ave. and 31st St.), Howard and Emerson's Company.
BIJOU (1209 Broadway), "Mon., Sept. 23—David Warfield in The Auctioneer—8th Week—57 to 64 Times.
WALLACK'S (Broadway and 30th St.), "Tues., Sept. 3—James K. Hackett in Don Cæsar's Return—11th Week—72 to 79 Times.
DALY'S (Broadway and 30th St.), "Mon., Sept. 16—James T. Powers in The Messenger Boy—9th Week—56 to 63 Times.
WEBER AND FIELDS' (Broadway and 29th St.), "Tues., Sept. 3—Hurly Burly—11th Week—74 to 81 Times—Thurs., Nov. 7—Dunnigan's Message from Mars—1st Week—2 to 12 Times.
COMEDY (Broadway and 30th St.), Closed Sat. Eve., Jan. 26.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous vaudeville—Also Miss Jones—3d Week—15 to 22 Times.
GARDEN (Madison Ave. and 27th St.), "Mon., Sept. 30—E. H. Sothern engagement—"Mon., Oct. 14—If I Were King—5th Week—29 to 37 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.).
MINER'S (215-218 Bowery), Weber's Parisian Widows.
MADISON SQUARE (26th St., nr. Broadway), Mon., Sept. 30—The Liberty Belles—7th Week—50 to 57 Times.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), "Mon., Nov. 4—Revival of The Royal Family—Annie Russell and Mrs. G. H. Gilbert—170 plus 2d Week—9 to 16 Times.
KOSTER MUSEUM (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Vaudeville every afternoon and evening.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Louis Mann and Clara Lipman in The Red Kloof.
IRVING PLACE (Southwest cor. 15th St.), German Drama, Comedy and Farce.
FOURTEENTH STREET (14th St., nr. Sixth Ave.), "Mon., Oct. 28—How Husband Fobbs—4th Week—36 to 43 Times.
KEITH'S (East 14th St., nr. Broadway), 400th Week of continuous vaudeville—12.30 to 11.00 p. m.
ACADEMY (Irving Place and 14th St.), "Mon., Aug. 19—Spectacular production of Aristos—13th Week—89 to 136 Times.
TONY PASTOR'S (141-147 East 14th St.), Continuous vaudeville—12.30 to 11.00 p. m.
DEWEY (126-132 East 14th St.), The Majestic Burlesquers.
GERMANIA (167 East 9th St.), "Sat. Eve., Sept. 21—Adolph Philipp in Im Lande der Freiheit—8th Week—52 to 59 Times.
LONDON (208-212 Bowery), The Imperial Burlesquers.
PEOPLE'S (199-203 Bowery), The Hebrew Drama.
MINER'S (183-187 Bowery), Sam T. Jack's Own Company.
THALIA (46-48 Bowery), The Hebrew Drama.
WINDSOR (45-47 Bowery), The Hebrew Drama.

AT THE THEATRES.

Victoria—The Way of the World.

Play in five acts by Clyde Fitch. Produced Nov. 4.

Mr. Cowles	Frank Mills
Mrs. Cowles	Elsie de Wolfe
Mr. Neville	Vincent Serrano
Mrs. Neville	Allison Skipworth
Mr. Lake	Harrison Hunter
Mrs. Lake	Clara Bloodgood
Mr. Sturton	Frank Andrews
Mrs. Sturton	Jane Holly
Mr. Farley	Joseph Phillips
Miss Farley	Frances Dade
Bishop Young	Franklin Hurleigh
Mrs. Grant	Mrs. A. Oakey Hall
Mr. Craft	Henry Bergen
John	Mr. Moore
Butler (Pearce)	Frederick Wallace
Maid	Clara B. Hunter
Nurse	Mrs. Wright
Cook	Mrs. Burgstead
Parlor Maid	Alice Campbell
House Maid	Laura Lang
Page	Master Wright
Butler (Thompson)	Lester Keith
Footman	Ralph Tandree
Mrs. Berkshire	Maud Thomas
Mr. Barnes	Donald B. Wallace
Mrs. Barnes	Georgiana Fitcher
Miss Marcy	Sibyl Anderson

The Victoria Theatre entered upon its career as a house of the legitimate drama last Monday evening, when Clyde Fitch's new society play, The Way of the World, was acted there by Elsie de Wolfe and her company for the first time in New York.

The production of The Way of the World brought together a fine assemblage of society folk and notable first-nighters. The fact was the "smart set" present stared at its reflection across the footlights and smiled more or less approvingly. Mr. Fitch has been very wise in staking out his dramatic claim in the province of fashionable society. He seems thoroughly cognisant of the animal, mineral and vegetable wealth of his claim, and he is developing it rapidly. He is proving to the few millions of outsiders that in the way of dramatic complications nothing is impossible in the smart set.

The Way of the World is built on the same lines as The Climbers, with strong suggestions now and again of The Moth and the Flame. It is not equal to The Climbers in construction, nor does it engage the interest and sympathies as did that admirably wrought play. In The Climbers Mr. Fitch relied almost entirely upon the strength of his plot and upon the accuracy of his character drawing. In The Way of the World he relies, to a considerable extent, upon cleverly devised mechanical effects. In the first act a practical automobile and a panoramic drop are used to bolster up a waste of tiresome dialogue; in the fourth act the spectacle of an improvised altar and the dignity of the Episcopal ceremony of baptism are used rather offensively to heighten the effect of a heart-breaking situation, and in the fifth act a display of fireworks on election night, and the noise of passing brass bands detracts from, rather than adds to, the impressiveness of the story. Mr. Fitch has endeavored to drive melodrama and society drama in tandem. The turnout is a diverting sight, but the mismated team will not draw him far along the highway of fame.

The tale that The Way of the World unfolds is after this fashion: Mr. and Mrs. Croyden, people of wealth, quality and standing in New York society, have been happily married for a number of years, but to the great regret of Mrs. Croyden they are childless. Mr. Croyden, a good, honest—though rich—American, decides to fill the void of his leisure by playing the game of politics. He apparently has no political convictions, no training, no particular aims, and no standards save that he is opposed to Tammany. He is nominated by the reform party for the Governorship. Naturally, during the campaign, he is busier and is more frequently away from home than formerly. Mrs. Croyden resents his neglect of her and amuses herself by driving, riding, dining and visiting picture galleries with a Mr. Nevill, who is such a contemptible, young, unhappily married person that it might be difficult to find his counterpart even in the most fashionable circles. Mrs. Croyden knows his record, but she is unsuspicious and a believer in platonic friendships. A few months before the election a son is born to Mr. and Mrs. Croyden. Croyden's political enemies publish in a society paper a suggestion that the coming of the child to a hitherto childless couple may be accounted for by the apparent intimacy between the wife and the disgraceful Mr. Nevill. Croyden treats the matter with scorn until, on the night of a musicale at the house of a friend, Mrs. Lake, he hears a conversation between Mr. Nevill and the forsaken Mrs. Nevill, in which the polite villain, to rid himself in the divorce court of his wife, falsely states that he is father of Mrs. Croyden's son. Croyden is completely undone by what he thinks to be a revelation of the truth and proceeds to drown his anguish in drink. The next morning when the ceremony of christening the child is about to take place with considerable pomp in the Croydens' drawing-room, Croyden enters, drunk. The service proceeds until the point is reached of pronouncing the name of the boy. He is to be called after his father. When the name is spoken Croyden's rage bursts beyond its bounds. He declares that the child is not his and that it shall not bear his name. The guests and the servants are hustled away and Croyden proceeds to bitterly denounce his wife. He is finally led away by his particular friend, Mr. Lake, to regain his sobriety and his senses. In the last act, which takes place on the evening of election day, Mrs. Nevill joins forces with Mrs. Croyden to bring about a public exposition of Mr. Nevill's depravity; Mr. Croyden, now sober, begs forgiveness for his doubt of his wife, and as the curtain descends the crowds in the street below, who have through the act been firing off multitudinous rockets and Roman candles, shout vigorously the news that Croyden has been elected.

The best value of the play lies not in the main story, which is hardly plausible, but in the clever dialogue, the accurate detail of many of the scenes, and the attractiveness of certain parts of the subordinate narrative. The most agreeable persons of the play are Mr. and Mrs. Lake, who, though deeply attached to each other, have been divorced, and who are remarried in a quaint and affecting fashion by the heroine. The Lakes, indeed, gain the sympathies of the beholder considerably more than do the Croydens. Mr. Fitch is guilty of a number of inaccuracies in the political side of his story, and it is rather to be hoped that his picture of the smart set is not absolutely truthful. The way of the world as he presents it is decidedly an unpleasing way. The characters—excepting Mr. and Mrs. Lake—are not attractive. The men—again excepting Mr. Lake—might well inspire the humble citizen to get down on his marrowbones with David in The Rivals and give thanks to God that he was not born a gentleman.

Miss de Wolfe has in the character of Mrs. Croyden a role well calculated to display the better qualities and to hide the faults of her acting. Mr. Fitch is indeed a skillful dramatic tailor. Some years ago he wrote a play for a male star who is possessed of a small and beautiful foot. A line in the play called the attention of the audience to the fact that the player's foot was no ordinary foot. Miss de Wolfe had, in seasons past, a habit of nodding to acquaintances in front. Mr. Fitch, therefore, has given her an opportunity in the opening act, when she sits in the automobile, of bowing to the audience as though she were greeting friends in the park.

Frank Mills as Mr. Croyden gave a well rounded, polished and a completely harmonious portrayal. In the scene of the denunciation of Mrs. Croyden he acted in a harsh, intense manner that was very artistic and effective. Vincent Serrano made the unpleasant character of Mr. Nevill seem perfectly human and plausible. Harrison Hunter as Mr. Lake was altogether admirable. Franklin Hurleigh was an excellent Bishop Young.

Clara Bloodgood in the role of Mrs. Lake made as decided a personal success as she did last season in The Climbers, wherein she impersonated a somewhat similar character. It would be impossible to imagine a more natural, spontaneous, attractive Mrs. Lake than was hers. She was particularly happy in her delivery of the flippant, clever, epigrammatic lines that Mr. Fitch is a master hand at devising, and when she turned impulsively from gayety to sentiment she carried her hearers with her. Alison Skipworth gave a capital impersonation of the rather common but honest-hearted Mrs. Nevill. Jane Holly played the small role of Mrs. Sturton very acceptably and won the admiration of the onlookers by her beauty and her very handsome gowns. The several minor roles were in capable hands, and even the extra ladies and gentlemen, who are usually ill at ease in evening dress, were in this case remarkably well mannered. During the third act Rhoda Barton sang a number of Madame Chaminade's and Ethelbert Nevin's songs charmingly.

The gowns displayed by Miss de Wolfe and the other ladies of the company were marvels of the modiste's art, and most of them were, besides, becoming and pretty. The stage settings, designed by Ernest Albert and E. Frank Dodge, were excellent.

Broadway—The Sleeping Beauty and the Beast.

Extravaganza in three acts. Written by J. Hickory Wood and Arthur Collins, and adapted for America by J. Cheever Goodwin and John J. McNally. Lyrics by J. Cheever Goodwin and others. Music by J. M. Glover and Frederick Solomon. Produced Nov. 4.

King Bardout	Harry Bulger
Queen Spadia	Charles J. Ross
Lone	Joseph Cawthorne
President Fyfit	John Page
Doctor Squills	John Hyams
Princess Beauty	Ella Snyder
Prince Charming	Viola Gillette
Malevolentia	Phoebe Coyne
Benevolentia	Nellie Thorne
Lord Jocelyn	Florence Hengler
Flossie	May Hengler
Aigle	Nora Cecil
Bogie	Jane Whitbeck
Johnnie	Annabelle Whitford
Freddie	Nina Fitzwilliams
Spirit of the Air	Nellie Reed
Witch's Attendant	Mlle. Martina

Glance over a programme of the Broadway Theatre and you will find it a Baedeker of scenery, ballets, songs, and specialties. Away back, after pages of description, comes the cast. That is the way this guide book to the Drury Lane fairy extravaganza, The Beauty and the Beast, is arranged. And a view of the extravaganza on its opening night last Tuesday made one believe the arrangement a wise one. For The Sleeping Beauty and the Beast is, above all, a scenic show, and so big that the Baedeker programme is a book. Even the long cast is dwarfed by the succession of settings. There is so much scenery that one wonders where it is all stowed and handled, and how any room is left for the two hundred or so people in the cast. From the viewpoint of mere bigness this Drury Lane production is a wonder. And it is frequently beautiful, too, particularly in the last scene of the second act, when a ballet of the four seasons was dazzling beyond anything yet seen here. The stage, to its full depth, was peopled by phalanx upon phalanx of choristers, gorgeously and appropriately garbed, who marched and countermarched while the scenery changed with the seasons, and the young women of Grigolati's Aërial Ballet hovered in the air on invisible wires. It was a fine piece of stage generalship, and the best feature of the performance. Other scenes, elaborate in their pictorial display, were a feast for the eye. The final scene showed a brilliant garden with a palace of crystal and prismatic fountains. Though ingenious and undoubtedly costly, this scene had, in a way, a tawdry and fragile aspect that made it not the equal in magnificence of some of the other pictures. The entire mounting is that of the London production, and verifies all that has been said about the prodigality of expense in the Drury Lane "pantomimes." The costuming is expensive and artistic, and the same may be said of the scenery, though to the credit of our own scene painters be it added that their work does not suffer by comparison with that of their English brethren.

This wealth of pictorial display illustrated a version, in three acts and twelve scenes, of the familiar old fairy tale, prepared first by J. Hickory Wood and Arthur Collins, and then Americanized by J. Cheever Goodwin and John J. McNally. Mr. Goodwin and others supplied the lyrics used here, while the music is the work of J. M. Glover and Frederick Solomon. Every one knows the story of the sleeping princess, who wakes only when kissed by Prince Charming after he has penetrated the Tangled Forest and entered the Deserted Castle. It supplied the authors with a pretty background before which they set a bewildering lot of burlesquery that was generally funny, however irrelevant. Between scenery shifts and chorus manœuvers some clever comedians had opportunity to make much laughter. Most successful in this respect was Harry Bulger, who, as a comedy king, proved invariably comical in his peculiar way. He had good lines and business, and some capital songs. Joe Cawthorne raveled in the role of a German nurse, and had, in some parodies on nursery rhymes, the best comic song of the evening. Charles J. Ross loomed prominent as Queen Spadia, and showed that he could do low comedy work as well as other things. Minor comedians were John Hyams and John Page, both diligently droll. Ella Snyder played the Sleeping Beauty gracefully, and Viola Gillette made a handsome and dashing Prince Charming. The dainty Hengler Sisters had small parts, but made a decisive hit in their specialty. Nellie Thorne and Phebe Coyne were respectively a good and a bad fairy, and filled the bill, though their roles were tiresome. Considering its numbers, they ranked well in point of personal attractiveness, and it was acceptable vocally, and had been admirably drilled.

There are amusing lines and well turned lyrics in the extravaganza, and the music is tuneful enough though it has little individuality. The influence of the Florodora sextet is noticeable here as it is in many other productions.

Irving Place—Saint John's Fire.

Play in four acts, by Hermann Sudermann. Produced Nov. 6.

Vogelreuter	Otto Reimann
His Wife	Meta Benger
Trude	Hedwig von Ostermann
George v. Hartwig	Otto Ottbert
Marikke	Hedwig Lange
Wenkhausen	Hermine Warna
Haffke	Adolf Zimmermann
Piets	Heinrich Baltzer
Mamsella	Lina Hannaker
A Servant	Anna Seyler

At the Irving Place Theatre on Wednesday night Sudermann's Saint John's Fire was presented. This was its first production in America, although it has been played repeatedly in Germany. It shows throughout the hand of a master craftsman. It is painted in the darkest colors, with scarcely any light to relieve the gloom. The underlying motive of the play is fate. It is the overpowering sense of the hopelessness of the struggle that throws George and Marikke into each other's arms, and brings about for each a future fraught with sorrow, but never with repentance.

The action of the play takes place at the house of Vogelreuter, a wealthy farmer, whose daughter, Trude, is shortly to be married to her cousin, George. George has been a member of the family since the death of his father, who, finding it impossible to meet his financial obligations, chose to end his misery by sending a bullet into his brain. George feels keenly the debt he owes his uncle, and his pride early drives him out into the world, where, without his uncle's help, he establishes himself on an independent footing. The uncle, too, has his share of pride, which will not allow him to surrender his daughter to a husband without a rich dowry. George refuses point blank to accept the money and a quarrel ensues, in the course of which Vogelreuter reminds his nephew of the debt he owes him for having preserved his father's honor. The quarrel is interrupted by the entrance of the old farmer's wife, but what his uncle has said rankles in George's soul. Included in the family circle is Marikke, who, like George, owes everything to the man under whose roof she lives. Her mother was a beggar gypsy, who, desperate with hunger, attempted to kill herself by throwing herself before Vogelreuter's horses. She was picked up and taken to the house, where a few months later Marikke was born. The mother proved to be dissolute, and, worse still, a thief, and, finally, had to be sent away. Marikke, however, remains, and is tenderly reared by her foster parents, who make very little distinction between her and their own daughter. She is told that her mother is dead, but, on her confirmation day, a ragged woman, who throws herself at her feet as she leaves the church and calls her daughter, opens her eyes. Vogelreuter has the gypsy sent to jail for stealing, and for two years she ceases to cause trouble. At last she is released, and at once she makes for Vogelreuter's farm, where, she is told, her daughter's marriage is soon to take place. She is seen one night by Marikke, whom she follows to the door of the house, but without speaking to her. The daughter's feelings are awakened, and she asks George to find her mother. George knows that such a meeting would displease his uncle, and refuses. He yields only when Marikke appeals to him on the ground of his love for her, which she has discovered. George brings the mother, who quickly kills every vestige of affection in her daughter. While her daughter's back is turned she fills her apron with articles lying on the table. Marikke discovers the theft, and, with a cry of horror, begs George to take the woman away. A welcome visitor to the family is Haffke, the assistant to the aged pastor of the community. He loves Marikke, and, approaching her while she is still dazed by the discovery of her mother's baseness, asks her for her hand, and is accepted. All her love is George's, but she thinks he is lost to her. Marikke intends to go to a neighboring town, where she is putting the final touches to the house George is to occupy with his wife. Vogelreuter commissions George to wait up with her, and to drive her to the station. George shrinks from a tete-a-tete with the woman he loves, but there is no means of escape. The lover, his beloved, are alone together. As they talk footsteps are heard, and George rushes out to drive away the intruder. He returns in fright, and Marikke, after one look at his face knows who the unwelcome visitor is. With a cry she throws herself into George's arms. The train leaves without Marikke. The morning of the wedding day George determines to tell his uncle of his love for Marikke in her presence, and to make her his wife. She, however, is afraid of the rage that such a step would arouse in the old man. In the consciousness of her guilt it becomes clear to her that George could never forgive her or himself for the wrong they have done. She tells him that she is going away, never to return, and that in the future her only happiness will be the remembrance of Saint John's night. She tells Trude, who appears, attired for the wedding, that George has confided to her that he loves only his Trude, and, as the bridal pair pass through the door, she stands miserably looking after them.

From a technical point of view, Fräulein Lange's acting was perfect. She was, however, too cold in her depiction of the surrender of a nature essentially wild and free to the wildest passion. The mistake was on the side of refinement. Herr Ottbert was excellent as George. Fräulein von Ostermann played Trude with exquisite grace and delicacy. Herr Reimann, in the role of Vogelreuter, displayed all the ability of the well trained actor. The best acting of the evening, next to Fräulein Lange's, was that of Herr Zimmermann, whose portrayal of the small part of Haffke went straight to the hearts. The wholesomeness and sweetness and humanity of the character were depicted with wonderful accuracy.

SARAH TRUAX.

Photo by D'Ennery, Pittsburg, Pa.

Sarah Truax, the subject of the above portrait, is at present leading woman of the stock company at the Grand Opera House, Pittsburg, where her efforts have been met with the emphatic approval of the critics and the public. Miss Truax has earned a reputation as an actress of uncommon histrionic attainments. Next season she will make her debut as a star, as arrangements to that end are now in progress.

Knickerbocker—Quality Street.

Comedy in four acts, by J. M. Barrie. Produced Nov. 11.

Valentine Brown	Sydney Brough
Ensign Blades	William Lewers
Major Linkwater	R. Peyton Carter
Lieutenant Spicer	George Irving
Major Bubb	Frederick Spencer
A Recruiting Sergeant	Joseph Francour
Master Arthur Wellesley Tomson	Fred Bentley
Miss Susan Throssell	Helen Lowell
Miss Phoebe Throssell	Maude Adams
Miss Willoughby	Ida Waterman
Miss Fanny Willoughby	Sarah Converse
Miss Henrietta Turnbull	Sara Perry
Patty	Marion Abbott

The opening of Maude Adams' annual engagement in this city drew an unusually large audience to the Knickerbocker Theatre last evening. The play of the occasion was a four-act comedy by J. M. Barrie, entitled Quality Street, that was first produced at Toledo, O., Oct. 11. In it Miss Adams leaves the heroics and intensity of L'Aiglon for the gentler and daintier drama in which she is at her best. Mr. Barrie, who wrote Quality Street expressly for Miss Adams, has endeavored to supply her with a role in which her delightful talents shall be displayed to the utmost advantage. Having in mind, evidently, the fact that Miss Adams' greatest success was achieved as Lady Babbie in his own book-play, The Little Minister, Mr. Barrie has introduced in this comedy an incident akin to one in which Lady Babbie figures—namely, a masquerade. Just as Babbie personated the stilly gipsy, so Phebe Throssel, of Quality Street, personates her own niece, and thereby wins a husband. But in utilizing this incident Mr. Barrie has overreached himself. While Lady Babbie's masquerade was plausible, Phebe Throssell's is quite the reverse. No one can be expected to believe that Dr. Valentine Brown would mistak his old sweetheart for her own niece, and that the deception could be kept up during a week of frequent association. The bounds of probability and credence are passed and the illusion of realism is dispelled. This is a serious plan in the scheme of Mr. Barrie's play. A more skilled dramatist would surely have found some more reasonable way out of the difficulty.

Apart from this, the comedy tells a story of primitive simplicity. So slender is its texture that in half the time it might have been told better. As it is, the four acts are spun out by elaborating details to a tenuous and sometimes tiresome degree. There is no gainsaying the fact that Mr. Barrie has a keen appreciation of the quaintness of the homely life, and the delicacy with which he pictures the spinster's home in Quality Street is delightful. It is in sketching the people of the play that Mr. Barrie has done his best work. The characterizations have individuality and charm, but the story in which they figure so lacks action, vitality and strength that only Miss Adams' personality saves it from becoming downright tedious and uninteresting.

Quality Street, whence comes the play's title, is a quiet thoroughfare in a quiet English village. Among its residents, away back when the Napoleonic wars began to stir the world, were two sisters, Susan and Phebe Throssell—Susan a prim old maid, and Phebe younger, light hearted, and happy in her love for Dr. Brown, the young village physician. More's the pity, Dr. Brown does not appreciate this love, and when he comes, as Phebe thinks, to propose, it is instead to bid her good-by, for he is going off to the war. For nine years he goes away and in that time fortune frowns upon the Throssell sisters and they open a girls' school. Phebe, whom unrequited love has saddened, becomes prim like her sister, and when Dr. Brown at last returns he is shocked at the change in Phebe's circumstances and appearance. She suffers a bitter pang at this, and her girlishness, long held in check, breaks forth in a prank. To see if she cannot recall her good looks and blithe spirits, she dresses in an old fashioned ball gown and assumes all the old gayety. In this guise Dr. Brown discovers her, and with strange dullness of perception he does not recognise her. Afraid to confess, Phebe pretends to be her young niece, and Dr. Brown sees in her the Phebe of old and realizes that he has loved her all the time. They are together for a week before the doctor awakes to the deception, and when he does awake he is content and Phebe is his.

As has been said, Miss Adams was the life and salvation of the play. By the magnetism

and charm that is so richly hers, she made Phebe Threpsil one of her most winsome portrayals. No great demand was made upon her art. She had but to be herself, as the stage has always known her, girlish, natural, buoyant, and sincere, and all those she was, and showed besides the girl's love and sorrow and happiness. She made a fetching picture in the garb of long ago, and though she has not another Lady Babbie to play, one could not but rejoice to see here in her element again.

Of the other players, first honors must be given to Helen Lowell for her admirable work as the fussy elder sister, Susan, the picture that was absolutely true to life. There was good work, too, by Marion Abbott, as a plain spoken servant, and by Sydney Brough, who as Dr. Brown proved a likely leading man, and had spirit, style, and manly bearing. Joseph Francoeur made the role of a sergeant prominent, and smaller parts were agreeably done by Ida Waterman, Sarah Converse, Sara Perry, George Irving, and R. Payton Carter. The mounting and dressing were all that could be desired.

Third Avenue—Sunset Mines.

Melodrama in a prologue and four acts. Produced Nov. 4.

John Merriway	Frank Wilson
Mark Renshaw	Selmar Romaine
Tobin Sleek	Harry Tansey
Bobby Hopper	William R. Healy
Philip Merriway	Thomas Marshall
Billy Rook	Ed H. Ward
Hiram	William Parks
Sprouts	Gus Clark
Officer Flynn	William Peters
Mary Merriway	Charlotte Wade
Mabel	Bessie Glaser
Sarah Merriway	Gertrude Clements
Mep	Fannie Wilson
Sprightly Merriway	Olga Lorraine

Sunset Mines, a melodrama to which no author's name is attached, was presented for the first time in this city at the Third Avenue Theatre Monday afternoon, Nov. 4, to a good audience. The play is of the sensational order, but the climaxes, upon which such an offering usually depends for popularity, are not as thrilling or effective as those of the majority of similar plays.

The scenes are laid in California and New York and the plot is the conventional one, showing the eventual success of virtue and final thwarting of the various species of villains that are introduced. At times the performance bordered dangerously on vulgarity, especially in the comedy scenes, but fortunately the objectionable lines and situations can be eliminated with ease, and if so done should greatly benefit, rather than mar, the general effect.

Olga Lorraine, although suffering from a severe cold, in the role of Sprightly Merriway, and Harry Tansey, as Tobin Sleek, were the best in the cast. The rest of the company assumed their parts only fairly, but nearly all introduced specialties of more than ordinary merit, the best of which were Gertrude Clements in songs; Olga Lorraine in character changes, and Thomas Marshall, William R. Healy, Ed H. Ward, and the Frisco Comedy Four in songs, dances and monologues. The production was satisfactorily staged.

FOL-DE-ROL.

Howard and Emerson's company presented a burlesque, patterned after Weber and Fields' productions, entitled Fol-De-Rol, at the Third Avenue Theatre yesterday afternoon to a good audience that, although undemonstrative at first, soon waxed enthusiastic. The costumes and settings were unusually bright and attractive, and the principals and the large chorus did full justice to the many popular musical numbers rendered. The hit of the performance was made by Laura Comstock, whose expressive singing was instantaneously successful. Ida Emerson sang excellently and displayed some handsome gowns as Mrs. Meadowbrook. The comedy was well looked after by Bobby Harris, Jake Bernard, and Al. Johnston, German comedians, and Joseph E. Howard, one of the proprietors of the company. The Musical Johnstons, in their selections on the xylophone; the Young American Quintette, Howard and Emerson, and new biograph views of McKinley's funeral comprised the specialties, that were all pleasing in their way. Taken as a whole, the performance was one of the best that Manager Dixon has booked this season. Next week, The Power of Truth.

Murray Hill—A Tin Soldier.

At the Murray Hill Theatre last week the Henry V. Donnelly Stock company revived the late Charles H. Hoyt's long popular farce, A Tin Soldier. The organization, while capable of presenting the classic and standard drama in very satisfactory fashion, is rather at its best, in its entirety, in comedy and farce. Hence the presentation of the rollicking Hoyt play was altogether delightful. Henry V. Donnelly himself played the role of Silas Canby in his usual broad, jovial, low-comedy manner. His impersonation was artistic and genuinely comic, and thoroughly merited the bountiful applause that it won. William Bramwell played Brooklyn Bridge very pleasantly and effectively. George Henry Trader, in the character of Rats, gave a remarkably clever performance. His pantomimic work in the second act was especially worthy of praise. Robert McWade, Jr., played de Luna and Colonel I. B. Boosey in very creditable fashion, John S. Robertson was a capital Wright Handy, and the other male roles in the hands of N. Sheldon Lewis, William Short, and George T. Raab, were capably played. Alice Johnson as Mrs. Bridge, though rather out of her most congenial element, gave a very pleasing performance. Laura Hope Crews, by virtue of her sprightliness and natural style of acting, made a decided hit as Carrie Story, the girl from next door. Rosalie De Vaux played the comparatively small role of Mrs. Fulton Perry admirably. Mattie Keene was a delightfully humorous Violet Hughes, and Francis Starr, as Patsy, acted, sang, and danced in a bright and graceful fashion that was thoroughly charming. The musical numbers were well sung, and were all heartily applauded. The mounting and stage-management were satisfactory.

EAST LYNNE.

This week the stock company appears in support of Marie Wainwright in a revival of East Lynne. The audience last evening was large, and showed deep interest in the famous old play and appreciation of the manner of its presentation. Miss Wainwright was warmly welcomed, and for her skillful, polished, sincere, and very appealing impersonation of Lady Isabel she received the applause that was her due. William Bramwell played the role of Archibald Carlyle in a straightforward, impressive fashion, N. Sheldon Lewis was a capital Sir Thomas, Robert McWade, Jr., acted Mr. Dill with sufficient humor, John S. Robertson was excellent as Richard Hare, and George Henry Trader was an acceptable Lord Severin. Laura Hope Crews impersonated Barbara with her usual sympathy and charm. The other roles were capably played by William Short, Mrs. A. L. Crews, Frances Starr, Eva Gran, and William Sheedy. Next week, The Dancing Girl.

American—The White Squadron.

James W. Harkins, Jr.'s, popular naval play, The White Squadron, was effectively revived by the American Theatre Stock company last week to a series of very large and apparently pleased audiences. James E. Wilson looked manly and handsome as Victor Staunton, the American officer, and acted the role satisfactorily. The impersonations of the conspiring Brazilians, General Demetrio and Colonel Francisco de Romacio, by Frank E. Jamison and Robert Elliott, respectively, were distinguished and forceful. Victor Moore, as usual, succeeded in bringing forth plenteous laughter in the character of Horatio Doolittle Pritham. Edgar Baume made an attractive Paulo da Silveria, and of the women Jessaline Rodgers was pleasing as Oneata, while Georgia Welles as Rose Blossom, and Julia Blanc as Mrs. Higginbotham were excellent. The rest of the very long cast was in the main entirely satisfactory and the many auxiliaries and staging proved unusually effective.

A LADY OF QUALITY.

Last night the company made a creditable revival of A Lady of Quality to a very large audience. Jessaline Rogers enacted the role of Clorinda Wildairs in a vigorous manner that seemed to please. Herman Sheldon gave one of his capital and humorous character sketches as the chaplain. Frank E. Jamison was excellent as Sir Geoffrey Wildairs, and James E. Wilson a good Duke of Osmonde. Julia Blanc as Mistress Wimpole, and Georgia Welles as Anne Wildairs made much of small parts. Robert Elliott was not at his best as Sir John Oxen. Edgar Baume, Victor Moore, and Lillian Bayer deserve mention, while the rest of the cast met requirements. The staging was satisfactory. Next week, Tennessee's Pardner.

Metropolis—Thomas E. Shea.

Thomas Shea in the Man-o'-War's Man drew a large audience at the Metropolis Theatre last night. On Tuesday and Friday Dr. Jekyll and Mr. Hyde, Wednesday and Saturday evenings The Pledge of Honor, Wednesday and Saturday matinees The Voice of Nature, and on Thursday The Bells constitute the week's repertoire. Mr. Shea is supported by Harry Testa, William Currier, James J. Cassidy, James Wall, William J. Carnes, William H. Barwald, J. E. Gilbert, Richmond Hutchins, William Johnson, George West, James Irving, John Wilton, Charlotte Burkett, Catherine Currier, and Daisy Chaplin.

At Other Playhouses.

ACADEMY OF MUSIC.—This is the last week of Arizona's long run. 'Way Down East next Monday.

CRITERION.—William Faversham's engagement in A Royal Rival will end Nov. 30.

DALY'S.—The Messenger Boy will run until Dec. 14.

EMPIRE.—John Drew remains in The Second in Command. The stock company will return Dec. 23, presenting The Wilderness.

GARRICK.—Charles Hawtrey in A Message from Mars is drawing well. It is announced that Mr. Hawtrey will remain in this country until April and will return here next season.

LYCEUM.—Annie Russell in A Royal Family begins the second week of her return engagement. On Dec. 3 Miss Russell probably will produce Clyde Fitch's new play, The Girl and the Judge.

NEW YORK.—The first anniversary of Florodora's New York production occurs to-night.

REPUBLIC.—Grace George and her company will produce Lottie Blair Parker's play, Under Southern Skies, here this (Tuesday) evening.

WALLACK'S.—James K. Hackett in Don Cæsar's Return ends his engagement this week. Colorado will be produced next Monday.

MANHATTAN.—Miranda of the Balcony was performed by Mrs. Fiske and her company for the fiftieth time last night (Monday). The success of this play would justify its continuance for a longer period than was originally designed for it, but in accordance with the policy of the Manhattan, announced before the beginning of the season, to make several productions during the dramatic year, Mrs. Fiske and her company have in rehearsal and preparation a new and original drama of New York life by Mrs. Burton Harrison, entitled The Unwelcome Mrs. Hatch, the date of the production of which will be duly announced. This play will demand the full strength of the Manhattan company, and in addition several artists who have been specially engaged for it.

CUES.

Joseph Immermann filed a petition in bankruptcy in this city last Saturday. His liabilities are $4,101.

Sydney Deane has returned to the cast of Florodora at the New York, from which illness caused him to be absent for several days.

Sir Henry Irving and J. H. Stoddart made speeches Saturday night in closing their engagements at the Knickerbocker and Republic theatres respectively.

"I wish to deny," said George H. Broadhurst yesterday, "the published statement that I am the author of Rudolph and Adolph. This report is embarrassing to me and unjust to Mr. Newman, the actual author."

Will W. Crimans as Caleb Swan in Tennessee's Pardner.

GUS HILL'S PRODUCTIONS.

Are You a Buffalo, one of the farce-comedies that Gus Hill is directing, reports phenomenal business and most flattering press notices. That Are You a Buffalo is a hit is not to be wondered at when are considered some of the other selections of Mr. Hill which have proven money getters, such as Royal Lilliputians, Happy Hooligan, Man's Enemy, McFadden's Row of Flats, The Cracker Jacks, Lost in the Desert, the New York Stars, and Over the Fence. In active preparation for the seasons of 1902-03 are some new pieces, entitled In Old New England, Louisiana, Electrio, Alphonse a la Carta, and Gaston Table D'Hote. Gus Hill is the sole owner of all the attractions mentioned, but Hollis E. Cooley is manager executively for him at the Sheridan Building, 1658 Broadway, New York city.

J. H. DECKER RETIRES.

J. H. Decker, who has been manager of Primrose and Dockstader's Minstrels since their organization, will retire from that position at the close of this season, having declined a renewal of his contract. There is probably no better known or more successful minstrel manager that Mr. Decker. He has been identified with minstrel companies for fifteen years, and by energy, discernment and executive ability has kept many organizations to the front. Among the companies with which he has been associated are those of Emerson and Hooley, McNish, Johnson and Slavin, Thatcher, Primrose and West, Primrose and West, and Primrose and Dockstader.

THE FATAL WEDDING.

A page advertisement in THE MIRROR this week deals with the attractions of Sullivan, Harris and Woods, and particularly with The Fatal Wedding, which during the week of Oct. 28 crowded the Grand Opera House in this city, breaking the record of the house under its present management, with receipts of $9,153 for the week. Saturday night's house showed $1,601.25 in receipts. The press of New York was unusually favorable to this play, which seems to have a very profitable future. Sullivan, Harris and Woods warn managers against playing an imitation of this production, and ask for time for next season. This season is booked solid.

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Keith's Union Square.

B. F. Keith's $10,000 production of living art studies is a star feature. Cinquevalli, as usual, heads the bill. Other attractions are Brust and Riviere, Jess Dandy, the Todd Judge Family, Dolph and Susie Levine, the Flood Brothers, Mahlon Kennedy and Brooks, Josie and Willie Barrows, John Healy, Daisy Ogden, the three Brooklyns, and the biograph.

Proctor's Twenty-third Street.

Madame Butterfly, with Pilar Morin again in the title-role, returns to town with all its wealth of beautiful scenery and effects. In the vaudeville department are seen Dooley and Fowley, Martin and Quigg, Mantrell, Price and Leboeuf, the Kingsley Sisters, Toni and Lasalle, and the kalatechnoscope.

Proctor's Fifth Avenue.

Blue Jeans is retained for a second week as the offering of a section of the Proctor Stock company. Vaudeville features are furnished by the four Prodyas Sisters, the Yalta Duo, Hassenah, Emerson and Hassenah, Charles B. Ward, Weston and Beasley, Ostrado, Delphino, and the kalatechnoscope.

Proctor's Fifty-eighth Street.

A contingent of the Proctor Stock company are shown in a revival of Nancy and Co., while vaudeville specialties are supplied by Bowley and Leslie, Carrie Graham, Billy B. Clifford, the three Westons, and the kalatechnoscope.

Proctor's 125th Street.

A straight vaudeville programme is headed by the Haslams in their pantomime, Pamphorall, and the skit, A Quiet Family. Other features are the Florens Troupe, Bennett and Young, Lynn Weidner, Raymond and Caverly, and the kalatechnoscope.

Weber and Fields'.

The stock company continue in Hoity Toity, along with the new burlesque, A Message from Mars, which already shows marked improvement by reason of sundry cuts and adjustments. The advance sale keeps right on at a phenomenal rate.

THE BURLESQUE HOUSES.

Dewey.—The week's programme is provided by Irwin's Majestic Burlesquers, announced as "the great leanty show."

Miner's Bowery.—Sam T. Jack's Own company are entertaining the denizens of the lower East Side.

Lenox.—The Imperial Burlesquers are taking care of the patrons this week.

Miner's Eighth Avenue.—Weber's Parisian Widows are diverting the attention of theatregoers on the western slope of Manhattan Island.

Gayety.—Rice and Barton's Big Gaiety company return to the metropolis for a week in the uptown district.

LAST WEEK'S BILLS.

Keith's Union Square.—Paul Cinquevalli continued to top the ticket and once more proved his supremacy in the juggling line, in which particular walk of life he has no equal. As has been his custom during his long stay hereabouts, he celebrated the week by springing a few new stunts that made the people rub their eyes and wonder whether it was really true. His genial assistant remained high in favor and was handled as before for his genial pantomime. Pleasant's Lilliputians held over in their queer little singing and amazing feats of strength, and Ritter's dogs likewise reappeared in considerable evidence of uncommon sagacity. Nat M. Willis returned to Fourteenth Street to work off his hilarious monologue, which recorded a large stand success and established him even more solidly as one of the funniest of the funny men. The Todd Judge Family did the superb acrobatics that made them favorites last Summer at the Paradise Gardens. Jennie Yeamans talked entertainingly and sang humorously, attesting the fact that she has pretty well solved the commonly impossible problem of how a woman may be consciously amusing. Most women are amusing enough when they don't mean to be so, but Miss Yeamans cleverly contrives to be so when she intends to be. Werner and Reider sang in their charming but intensely foreign way. A. O. Duncan ventriloquized with good effects and offered some neat comedy lines. Hal Merritt put in his variegated turn, that would only be improved if he would not try to be a comedian when such appears to be out of his line. Ada Arnoldson sang capitally, and the others on the card were Whitelaw and Howard, Omar and Delmo, the stereopticon and the biograph. Immense business.

Tony Pastor's.—Eva Williams and Jac Tucker led off with their perennial success, Skinny's Finish, which seems to get even better as the days go by. One of the daily papers referred pleasantly to Miss Williams as the Duse of vaudeville, and the genial critic did not say too much when he wrote thus. Mr. Tucker trotted out some new material for his entertaining specialty which went as well as ever. Thomas J. Ryan and Mary Richfield reappeared in their Rag sketch, Mag Haggerty's Father, which repeated the hit that it made upon the occasion of its initial performance at the same theatre. Besides the capital acting of the two principals, there was a first-class bit contributed by a clever stage hand. Ralph Post and Rube Clinton came along for their regulation hit in their grotesque acrobatic act that always runs high in favor. Harry Wright and Nellie Lytton offered a neat and peculiar sketch that was heartily applauded. Leah Russell sang songs and talked entertainingly. Others on the taple were the Two Fantas, Forbes and Quinn, Williams and Melburn, Farrell and Richardson, the Rice Brothers, Braithwaite and Porter, Fred. Dunworth, J. McNamara, and the vitagraph, which showed some new pictures that were cordially indorsed. The usual great big business.

Weber and Fields'.—The stock company continued in Hoity Toity and the burlesque of Diplomacy until Thursday evening, when they replaced the latter with a travesty on A Message from Mars, which went on record as a complete success, and which will be a whole lot better when it goes through the customary severe treatment of Weber and Fields' editing. Hoity Toity was elaborated by the opening scenes of the whilom second act, which are now pushed into the first half, and the only regret displayed was for the fact that such amusing material had to be sacrificed in order to let in the new travesty. The following was the cast of A Message from Mars:

An A. D. T. from Mars	De Wolf Hopper
Harold Spatter	Fritz Williams
Mr. Dimy	Joseph M. Weber
A Tramp	Lew M. Fields
A Policeman	Sam Bernard
An Anonymous Surgeon	Lee Harrison
A Waiter	George All
A Trilby Victim	Peggy Templeton
Alice	Peggy Templeton
Aunt Martha	John T. Kelly
Nellie	Aimee Angeles
A Reporter	Bessie Maginn
A Chorus Girl	Nellie Butterson
A Chorus Boy	Goldie Mohr
A Hostess	Edna Nash
Nadine Rutan	May McKenzie
Mary Pomeroy	Mae Sherwood
Phil Clicquot	Carrie Bowman
Aunt Charlotte	Grace Hocklier
Georgie H. Mumm	Elizabeth Young
Dorothy Hancock	Rose Hoffman
Willie Goldsmith	Nellie Hoffman
Perry Joyce	Kathryn Howland
Cynthia Watson	Ines Rae
Van Fuller	Rose Pratt
Rita Lott	Ella Gilroy
Curtis Leader	Fanny Rogers
Daisy Driver	Doris Lathrell
Goldie Rock	Madge Allen
Mata Follows	Dora Gasser

Fritz Williams gave a capital burlesque of Charles Hawtrey, whose character in the travesty is one afflicted with marbled generosity, instead of the quickness of the original play at the Garrick. He was splendidly aided and abetted by De Wolf Hopper as the Martian manager. Mr. Hopper showed a fine legitimate burlesque performance and employed a voice that sounded precisely like the sonorous tones of Louis James. Lew M. Fields loomed up in the role of the tramp inventor and contributed an uncommonly excellent straight character portrait, while Joseph M. Weber scored in a lesser role as Mr. Dimy, and Sam Bernard was not especially happy as a comedy policeman, who somewhat blotted of Johnny Hay, but was otherwise indefinite. Fay Templeton was clever as Minnie, and John T. Kelly was much laughter as Auntie. Aimee Angeles recorded a success in a rather unpromising role as a dancing servant. The other parts were in capable hands, and the effects and scenery were, of course, as fine as could be. Edgar Smith's lines for the new burlesque are many of them bright and witty, but John Stromberg's music was hardly up to his standard and in no way unusual. This remark, however, does not apply to two or three new musical numbers that were put into the opening act, all of which made genuine successes. Dainty little Bessie Maginn sprained an ankle just before the new production and Leah Angeles was called upon to play the bonnie Bessie's pole in Hoity Toity until Saturday afternoon, when the ankle was so much better that Miss Maginn was able to reappear. Miss Angeles, meanwhile, got away cleverly in the difficult part and renewed the popularity that used to be hers when she was a regular member of the Weberfieldian forces. The houses were packed all the week, just as they are always.

Proctor's Fifty-eighth Street.—The stock contingent did themselves proud in What Happened to Jones. Charles M. Seay exemplified his comedy powers as the hymn-book salesman and divided honors with Duncan Harris, who portrayed the professor of anatomy. Adelaide Keim was a beautiful and dashing Clary and did not have to work hard to make a hit. Other roles were well played by George Friend, Walter R. Seymour, Verne C. Armstrong, Julian Reed, C. Wray Wallace, Ada Lovick, Bessie Barriscale, Suzette Jackson, Mathilde Deshon, and Alice Forrest. The curtain-raiser, More than Seven, was shown with Richard Vivian, Alice Forrest, Ralph Dean, Verne C. Armstrong, and Bessie Barriscale in the cast. Heading the vaudeville olio were the Prodyas Sisters, solo instrumentalists, who made their New York debut. The sisters are four in number and very beautiful. Melody of a classical trend was played on violins, cornets, etc., which notwithstanding a bad place in the bill was excellently received. The act, a foreign one, has been a big hit in Boston and Philadelphia, and it seems safe to predict that it will be in the United States for some time to come. The Waldron Brothers' comedy caught the audience effectually. Their gags were good, clean and apparently original. The Mathieus juggled, the views of travel meandered, and the kalatechnoscope hummed and flashed joyously. Good business.

Proctor's Fifth Avenue.—A slice of the Proctor Stock company revived Blue Jeans and gave the best and most satisfactory performance yet shown by any of Mr. Proctor's players. In every respect the production was excellent and the acting and original effects were all thoroughly admirable. The conspicuous success of the revival was scored by Virginia Warren as June, a remarkably fine performance of a part that had been essayed by actresses who were hard to follow. Miss Warren gave a beautiful portrayal, finely sympathetic, sincere and virile, with no end of delightful humor and tenderness. Ned Howard Fowler was a good Perry Bascom, and there were clever sketches by Richard Lyle as Colonel Bisner, E. Francis Lane as Ben Boone, Sumner Gard as Isaac Hawkins, Sol Aiken as Tutewiler, Eleanor Salsbe as Sue Budaly, Engel Sumner as Cindy, and Eva Vincent as Samantha. The Brothers Damm led the vaudeville and with their fine acrobatics. Billy B. Clifford scored a prodigious hit in his original monologue, which is one of the very best of its class and won out easily with the people. Blanche Lyons once more proved herself a most charming and talented violinist. The others were Terry and Elmer, Edith Wells, the Kalatechnoscope, and the travel views. Big business.

Proctor's Twenty-third Street.—Straight vaudeville reigned last week, when the Haslam Brothers again presented their amusing pantomime, Pamphorall, and the lively skit, A Quiet Family. The Florens Troupe dealt out their astonishing acrobatics, the Bachelor Club got away creditably in their neat quartette specialty, Johns and Ella Garrison registered a comprehensive hit in their clever travestying, Lynn Weidner made every one laugh with his excellent monologue, the three Westons were popular in music and comedy, and the rest of the programme included Raymond and Caverly, Nellie Burt, John and Lillian Hoover, Wolther, the travel views, and the kalatechnoscope. Good business.

Proctor's 125th Street.—A deputation of the Proctor Stock company presented Nancy and Co. with telling results, while the vaudeville department offered Thomas Nast, Jr., Louise Taylor, Willard Reed, and the ever present kalatechnoscope. Large audiences.

Hurtig and Seamon's.—Yutahamma, the Indian Princess, sang prettily. Gilbert and Goldie said and did things that were funny. Nova Ayaar's vocal entertainment was appreciated. Hayes and Suits danced expertly. The Nacimas Twins' diminutive personalities were interesting. Mignon Gilbert, Hanshaw and Francois, the Taylor Trio and a burlesque hodge-podge completed the offering. The S. R. O. sign, that has been working almost continuously since the opening of the house, was in evidence again last week.

The Burlesque Houses.

London.—The Brigadiers, a new burlesque aggregation, made its down town debut here last week and made a favorable impression. The specialty artists in the company were the Lawless in A Rube's Visit; Edwina Mercier, a pretty and clever singer and dancer; A Modern Diana, presented by Lida Dexter and company; and Carrie Thomas, who vocalized seriously and humorously. The spectacular part of the performance showed The Vanishing Brigadiers, in black and white, and The Gondoliers, both reflecting credit on the management. Kelly and Reno's grotesque acrobatics went well. Percy Waiting sang songs that were illustrated. The attraction is good and should prove a winner.

Dewey.—The Dewey Extravaganzas company made their initial local appearance of the season and delighted the clients of their home theatre. A fine olio and a lavishly staged burlesque were hugely enjoyed by all comers and the business was very large. In the specialty line were seen the Lavinas, the Carmen Sisters, the Quigley Brothers, Mitchell and Cain, Ford and Dot West, the Orpheus Three, and Lee Belles Reserves, the last named act scoring an especial hit by a remarkably skillful exhibition of wall-scaling. The burlesque, Expansion, was above the average and was excellently acted.

Miner's Eighth Avenue.—Miner and Van Geten's The Devil's Daughter, which had a successful Summer run in Buffalo, had its first New York production and proved a winning card. The burletta, by George Totten Smith, was clever and sufficiently variegated to please all sorts of patrons and it had the advantages of beautiful mounting and excellent acting. The chief entertainers were Billy B. Van, Flo Perry, J. A. Marcus, Bobby North, Evans and Clements, and a female brass band, led by Lena C. Howe. Big business.

Olympic.—Sam T. Jack's Own company put in the week in the wilds of Harlem to good purpose and made a hit with the uptowners.

Miner's Bowery.—Robert Manchester's Cracker Jacks held down the classic boards with admirable results, and drew big crowds.

THE ATLANTA LYCEUM BURNED.

The new Lyceum Theatre, Atlanta, caught fire on the afternoon of Nov. 9, during a matinee performance, and burned to the ground in less than an hour. But for the cool-headed work of Manager R. Coley Anderson, his New York representative, William Sharpe, and employes of the theatre, a stampede would have followed. The audience, consisting mostly of children, was dismissed quietly and no one was hurt. The vaudeville performers, Carroll Johnson, the eight Pickchinis, the three De Baliol Brothers, Bimm, Boom and Bere, Harry Furst, and William White, escaped without injury but lost all of their wardrobe. Fireman Fred Jones was badly burned about the legs and arms and may die. The fire is supposed to have started from electric wires crossed by the falling of an immense electric sign that had just been put up. Manager Anderson had to give to the city a $10,000 bond in order to protect it from any damages in case the sign should fall, it being more than thirty feet in length and twenty feet in height, and reached entirely across the street in front of the theatre. The loss is estimated at $50,000. The theatre was built in 1897. Manager Anderson says he will rebuild at once.

TESTIMONIAL TO IRVIN MARKS.

A large audience was present at the testimonial performance given for Irvin Marks at the Murray Hill Theatre on Nov. 2. In the bill were Josephine Hall, Smith and Campbell, Frederick V. Bowers, Wright Huntington, Stuart Barnes, William Gould, Edgar Atchison-Ely, Gus Edwards, Harry Von Tilzer, Tom Browne, Powers Gouraud, and Bonnie Thornton, with Lee Harrison, Albert Hart, and Alexander Clark as stage-managers. A notable side show was provided by Richard Lee, who, wishing to help along the general joy, placed in an orchestra chair a Western friend possessed of a prodigious gift of laughter. This person was requested to burst forth into risibald acclaim at such stages of the game as might appeal forcibly to him, and this he did with success so great that attention was distracted from the stage, and certain house officials, failing to appreciate the sincerity of the laughter and the nobility of Mr. Lee's designs, made bold to eject the Westerner. Otherwise the occasion was most congenial, and Mr. Marks must have carried away an enviable number of the coins of the realm.

FATAL FIRE IN THEATRE.

The Klondike Theatre, at Hurley, Wis., was burned on Nov. 6, the fire causing the deaths of eleven persons and seriously injuring five others. The same theatre was burned in 1897, when eleven persons lost their lives. The dead were: George Bent, Clara Bonne, C. W. Cleveland, H. P. Clifford, H. D. Emory, F. L. Gay, Thomas La Claire, Jennie Barber, Thomas Quance, Henry Raymond and Timothy Ryan, while the injured were William Rush Holt, William McLaughlin, Annie Scott and Laura Russell. Most of these people were employed in the theatre and occupied rooms in the burned building. Clara Bonne was well known in New York, having been for some time the principal comedienne of the Germania Theatre company, of which she was a member when it was inaugurated in 1893. Subsequently she toured with Henry Raymond in a sketch. Mr. Raymond also lost his life in the Hurley fire. Miss Bonne's sister, Louise, is a prominent circus performer who has recently appeared with the Ringling Brothers' Shows.

VAUDEVILLE JOTTINGS.

Timothy D. Sullivan has mortgaged the Dewey Theatre for $100,000, the sum being loaned by the Metropolitan Savings Bank. The loan will be devoted to defraying the cost of building a roof-garden and making sundry other improvements.

Ida Fuller opened at the Folies Bergere, Paris, on Oct. 17 in a new act with immediate success. She is engaged indefinitely as a special feature and later will tour the Continent.

John W. World and Mindell Hastings were re-engaged for a second week with Cleveland's Minstrels, Chicago.

Stanley and Wilson have made a pronounced success in Holland and are playing this month at The Hague.

Blackburn and Burns will return to England to open at the London Alhambra on Dec. 2, their third engagement at this house. After playing several dates on the Continent they will come back to America in May, to take care of Blackburn Farm, Fair Haven, N. J., for the Summer.

Madge and Morton played Hyde and Behman's, Brooklyn, week of Oct. 21, and the same managers' Folly Theatre a week later. Last week they were at the Garden Theatre, Paterson, and are booked solid to April.

James R. Byers and Marguerite Farrows were specially engaged by Manager Watson to strengthen the farce-comedy, Peter's Baby. Both actors were in rehearsals and they were allowed an engagement for the remainder of the season, but were compelled to decline owing to their vaudeville bookings.

Charles G. Klingsbeil has been engaged as special operatical director of the Empire Stock Co. for two weeks, opening Nov. 4, with the Bird Charmer, Albany, Ga., to follow. Mr. Klingsbeil has just closed a three weeks' engagement with his opera company at Asheville, N. C., at the Eastern Inter-State Fair.

Little Edith Bentley, the youngest of the Bentley children, with the Bentley Stock Co., has been in a precarious condition with typhoid pneumonia in Chicago. He was stricken on Oct. 7 while playing at the Olympic Theatre, Chicago, and for six weeks his life has been in the utmost danger. He is now convalescent and the Bentley Stock Co. will resume their season at Youngstown, O., on Nov. 18.

Hawthorne and Allen have been added weeks on the New England circuit. They join the Rice Bay When co. at Lynn, Mass., for that week.

The second official route book of Pawnee Bill's Wild West has been issued and is quite the neatest and handsomest production of the year in booklets. It was compiled by L. W. Mackenzie and H. S. Wilson, and contains a lot of capital photographs taken on the road.

The Steens are making a large stand hit in Ireland.

The Chicago Novelty Co. have published two new and timely songs by W. D. Allen, entitled "The Dream of America" and "All Honor to Admiral Schley."

Howard Jolliffe and Jessie Hoyt have signed with De Rol Lazarde for his Choir Invisible.

Newell and Niblo canceled the Grand, in Philadelphia, owing to Constantinople opening there for a run. They are in New York this week, but will open at Poli's, New Haven, Nov. 18, with other New England time to follow.

Hoyt and Neff are in their second season with the Sam T. Jack co., and report much success with their new act, The Laugh Lassoers.

Bob Rice, of Rice and Harvey, song illustrators, and Ed Raymond, late of Raymond and Russell, have joined hands and will be known as Rice and Raymond, in a sensational illustrated song act.

Smiel and Kramer played the Boston Music Hall last week with much success. Harry Smiel's pick ensembling winning unstinted praise, while Rose Kramer's clever dancing and beautiful wardrobe won much admiration. They are now on the P. F. Shea circuit, playing Worcester this week, with Springfield and Paterson to follow.

Jeanette Watson Dupee made a flying trip from Chicago to St. Louis to see her husband, W. H. Watson, and spent a pleasant week with the American Burlesquers. She rejoined the Oriental Burlesquers at Scranton last week. Mrs. Watson was initiated in the Eastern Star while in Chicago and received from her friends a beautiful lodge pin.

G. Bretzger, a prominent furniturer, and a member of New York society men formed a box party at Weber and Fields' Music Hall Wednesday in honor of Carrie Bowman, one of the most graceful dancers of the co. at this popular playhouse.

Legal complications seem likely to ensue between M. Shea, manager of vaudeville theatres in Buffalo and Toronto, and A. J. Small, manager of playhouses in Ottawa, Hamilton and London, Ont., the latter claiming that Mr. Shea entered into a definite agreement to supply the places last mentioned the vaudeville bills shown in Toronto. The contention is that Mr. Shea abandoned the supplying of the bills after the briefest sort of an experiment, not long enough to prove anything about the probable future of the scheme.

Artie Hall has been receiving much commendation in Boston for her singing, particular mention having been made of "Shoo Fly, Don't Bother Me," "Climbing Up the Golden Stairs," and "When Aunt Dinah's Pickaninnies Harmonize."

Carroll Johnson has scored a hit in his new sketch, "A Finish Fight," written for him by H. L. Newton and A. S. Hoffman. The recitation has a novel and entertaining idea, and the audiences are kept interested in the story from start to finish.

R. Warner, of Richard Warner, Limited, has left for Chicago to meet Harry Rickards, who has just arrived from Australia in search of American novelties. Mr. Rickards will arrive in New York with Mr. Warner at the end of the week.

Marie Lloyd, after a successful tour of Australia, India, and portions of the Dark Continent, has reappeared in England at the Palace of Variation, Hammersmith.

Little Tich will soon appear at the Tivoli, London, for a limited engagement.

Nan Engleton, with George Macomber, are with the Orpheum Show doing their Virginian act successfully. They are booked solid until June in leading vaudeville houses.

Julius P. Witmark and Carrie Rosenberg were married in Boston, Mass., on Nov. 5.

Harry Hoodlet sends to Tom Masson a handsome souvenir postal card from Mainz, Germany, where Gutenberg invented the gentle art of printing.

Alma Hall has purchased the props and copyright from Mallet Master Alvienz of his living cake dance, and she has secured the Kennedy Kiss quartette to assist her. The act made a hit at Keeler and Hall's two years ago.

The New Haven press highly praises The Waif's Christmas Eve, as played by Dick and Alice McAvoy.

Homer Lind will begin his tour in Willard Holcomb's operatic sketch, Grinquina, at the Park, Worcester, on Nov. 18. He is booked for a long season, visiting the Pacific Coast and the South, and carrying all his own special scenery. Mr. Lind's co. includes Frances Whitehouse, Laura Osborne, Charles Stowe, and W. V. Ranous.

Will M. Cressy and Blanche Dayne have been retained at Keith's, Boston, for a second week in A Village Lawyer, something that has never been done before in the house, it is said.

Ned Wayburn is in Boston rehearsing The King's Carnival co. for the next New York Theatre production, Sydney Rosenfeld's burlesque, The Hall of Fame.

The Appellate Division of the Supreme Court last week affirmed the decision of a lower court, denying Paul Armstrong's application for a license to open the Circle Music Hall at Broadway and Sixtieth Street. Mr. Armstrong hopes, however, to secure permission to open the theatre under the incoming new civic administration.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Keith's makes a feature of the Percy Haltz 11-16. The other cards of the week are Scott and Jolan, Ryan and Richfield, Yorke and Adams, Ed F. Reynard, Nellie Waltham, Hal Merritt, whose monologues always please Mr. Keith's audiences, for he has been such a favorite here; the Sullens, Mlle. Chester, Ritz Brothers, Fred Nichols, Russell and Tillyer, and the storyteller.—The Russell Brothers are back to vaudeville again and head the programme at Music Hall 11-16. Leon Morris' ponies are in for a return engagement, and the Lafolette Sextette, Quartette, continues. The other features of the week are Reynolds, the famous Reed Birds, Frank Bush, the Marlos Brothers, May Evans, Adelaide Charles, the Rentzville, Wood and Hay, the Ritz Brothers, the Matthews, O'Brien and Lorraine, Gertrude Lingard, and the vitagraph.—The Devil's Daughter is at the Howard Athenæum 11-16 with Billy B. Van, Nellie O'Neil, Bobby North, Evans and Clements, and the Lenox C. Howe Female Brass Band, while the James olio shows Du Mont, Rae and Brandette, the James Art Comedy co., Annie Carter, John Webber, the Hyperion and Desmond, Mary —— Fyde and Fulton, of the Palace 11-16 introducing Clifford and Hall, Ella Bentley Fox, Lord and Mosher, Mosher, Hayden and Mosher, Fields de Hill, Edward Girard, the Bellos, and Mlle. Ronald Hamlin.—The Imperial Kids are of the Lenox olio week and the olio presents the Lasalle Trio, the Empire City Quartette, Lillian Washburn and George Tyson, Cook, Orth and Percy, Klein and Clifton, Evelyn Foster, and Dabney Quartette.—The vaudeville programme at Austin and Stone's 11-16 is given by Chester Sprague, O'Connor and Mahoney, Allen Raymond, the Kokyo Mikado, Mr. and Mrs. James E. Adams, Carl Rosini, Hallo Lawrence, Murphy and Dean, Mlle. Dakota, Kelly and Carrie Mack, Lynch Sisters, the Rays, Noel Lynn, Laura Harris, Annie Southern, and Edwin and Lynn, Simon: Hoyt Raymond was initiated last week on the charge of larceny of costumes from a Boston co. manager.—Harry Bennett, treasurer of the Columbia, was charged with violating Sunday law relative to concerts, and upon being arraigned in court the case was continued to Nov. 18. He claims that he had not violated the law, and that if a Sunday play can be given without question, a concert may. The charge is made that the proceeds were not all given to charity, but he says that it is perfectly right to pay expenses. JAY BENTON.

PHILADELPHIA, PA.—An unusually attractive programme is the offering of Keith's Theatre 11-16, including Pleasant's Lilliputians, Pugilists, the Four Lukens Brothers, Ritter's dogs, Hal Davis, Blackburn and Burns, Frank Lincoln, Jennie Yeamans, Hamilton Hill, the Big Blackfords, the Three Brooklyns, Cary and Delmo, Waverly and Flynn, Fred Dunworth, and the biograph. Business continues of capacity day and night.—Hamlin's Grand Opera House has temporarily abandoned vaudeville to make room for Klein's Quakertown, direct from the Buffalo Exposition. Harold R. Hamlin, for many years connected with this house as press agent, resigned his position a fe. He was one of the busiest vaudeville hustlers in the

VAUDEVILLE. VAUDEVILLE.

A REFLECTION FROM LIFE'S MIRROR.

DICK AND ALICE McAVOY

IN THEIR NEW ACT

The Waif's Christmas Eve

By J. C. NUGENT.

OPINIONS OF THE NEW HAVEN PRESS.

THE NEW HAVEN PALLADIUM.—Dick and Alice McAvoy as "the Two Kids" in "A Waif's Christmas Eve," give a real bit of acting that skillfully blends droll fun and a touch of genuine pathos that does not become maudlin. The little piece is making a distinct hit.

THE EVENING LEADER.—Dick and Alice McAvoy in a sketch, "A Waif's Christmas Eve," have a cute act that blends comedy and pathos most effectively. It is a picture of two rough diamonds, waifs in the streets of New York, whose inherent good character overcomes their evil surroundings.

EVENING REGISTER.—Dick and Alice McAvoy, two of the best exponents of that peculiar character indigenous to New York, the street waif, have an exceedingly well written and acted sketch, called "A Waif's Christmas Eve," that scored a most emphatic success.

THE NEW HAVEN UNION.—"A Waif's Christmas Eve," one of the prettiest combinations of humor and pathos, was played with distinct success by Dick and Alice McAvoy, who as delineators of the New York type of street waif are unexcelled.

CLARICE VANCE

"The Southern Singer."

THIS WEEK:
Hurtig & Seamon's Music Hall.
WITH....
Scribner's Vaudeville Co.

TOM LEWIS AND SAM J. RYAN

AT LIBERTY.

7th—Week—7th
With Hyde and Behman, Brooklyn, N. Y.

Owing to change of policy at Folly Theatre, at liberty after Nov. 16.

CLAUDE THARDO

The Side Wheeler.

Claude Thardo as usual captured the house with his singing.—*Brooklyn Times, Nov. 5, 1901.*

Between the third and fourth acts Claude Thardo sang his coon songs, and experienced the usual difficulty in stopping the encores.

32 weeks as a Stock Singer. *Park Theatre, Brooklyn, N. Y.*

EDDIE GIRARD and JESSIE GARDNER

There's only one Eddie Girard, that's Girard and Gardner. Week Nov. 11, Shea's Toronto house.
EDDIE GIRARD.

ARTIE HALL

THE GEORGIA COON SHOUTER.

Topsy with Brady.

THINGS I'D LIKE TO KNOW:

Who killed Cock Robin?

VERNON THE VENTRILOQUIST

First to introduce the 3 voice singing, encore biz. with audience, whispering conversation, living lady, not as a doll.

Pen. Esq.—He nevur mensbund mee. Hee's jellus.—JOE.

WILL M. CRESSY AND BLANCHE DAYNE

B. F. Keith retains them for a second week in Boston in A VILLAGE LAWYER.

Bills them as "The best dramatic act ever in the house," puts them on to close the show and see what the critics say.

Boston Globe: "First place in their affections was filled by Will Cressy and Blanche Dayne, . . . The best vehicle for vaudeville we seen here."

Boston Herald: "The fact that he was a holdover did not prevent Will Cressy, the best actor of New England types in Vaudeville, from carrying off the honors that usually go to the humorous class."

Boston Journal: "The big hit of the show was scored by A Village Lawyer, which is easily the best piece of its class ever offered in the varieties. . . . Notwithstanding it was placed last on the programme it held the undivided attention of the large assemblage until the finish, and then the curtain had to be drawn up three or more times.

MR. and MRS. JIMMIE BARRY

OUR NEW ACT.

Address Sturtevant House, New York City.

O. T. FISKE and McDONOUGH NELLIE

Say that few headliners really make good from start to finish, but

BROCKY'S TEMPTATION

Generally gets there with both feet. By the way, we wrote this sketch. Playing Tony Pastor's this week.

Managers and performers in need of good acts investigate

AMERICA. THE INTERNATIONAL FAVORITE, ENGLAND.

BERT COOTE

THE INIMITABLE COMEDIAN. Booked solid in America until February 1, 1902.

Opening, London, Eng., Feb. 24, 1902.

European Agents, R. WARNER AND COMPANY, London, England.

Address VICTORIA HOTEL, New York City.

VAUDEVILLE. VAUDEVILLE.

NOTICE.

The Biggest Novelty Drawing Card in Vaudeville,

PETER F. DAILEY and COMPANY

In a Sketch of 40 Minutes, Entitled

"A DRESS REHEARSAL."

In this sketch he is connected with such well-known people as *Mr. Edward Garvie, Miss Mai Lowery, William Diston, George Beane, Molly Thompson, Helene Raynor, Mat Woodward and Frank Lane.*

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Josephine Gassman and her pickaninnies, Bill and Irene, aroused the greatest enthusiasm of the evening. The lady sang her opening song with much dramatic force and expression, and the second was a coontype negro ballad, representing of another children to bed. In like the pickaninnies appeared, and when they left for an in night attire the effect on the house was fascinating. The boy carried a white chicken, and the action of both were productive of much laughter.

When the scene changed to the interior of a cottage, and the bed collapsed beneath the children, the act was fast and furious. Another song in which the children assisted was equally mirth provoking, and the turn, which is one of the most novel, as well as the most artistic of its kind here, proved an immense success.—EVENING NEWS, Sydney, Australia, Aug. 31, 1901.

World's Entertainers Co., Palace Theatre, Sydney, N. S. W., Australia.

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LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

401 STRAND, W. C.

profession, working from 8 a.m. to midnight every day in the year.—The Dewey Extravaganza co. at the Trocadero Theatre 11-16 give a clever bill. Among the specialties are the Levines, the Carmen Sisters, The Quigley Brothers, Ford and Dot West, Stinson, The Quigley Brothers, Ford and Dot West, Stinson, The Quigley Brothers, and Cain, and Lee Belles the Orpheus Three, Mitchell and Cain, and Lee Belles (Reserve; business large. Bobio's Knickerbockers 18-23.—The Bowery Burlesquers hold 11-16 at the Lyceum Theatre, showing Yutakamee, Gilbert and Gelcum Theatre, showing Yutakamee, Gilbert and Gelcum, the Taylor Trio, Nova Aymar, Heusbaw and Co., the Taylor Trio, Nova Aymar, Heusbaw and Co., the Taylor Trio, Midgetta, Hayes and Suits, Francisla, the Nacirema Midgetta, Hayes and Suits, Francisla, the Nacirema Midgetta, Hayes and Suits, Francisla, the Nacirema Midgetta, Hayes and Suits, Francisla, the Nacirema and Minnie Gilbert. The Oriental Burlesquers 18-23. and Minnie Gilbert. The Oriental Burlesquers 18-23. and Minnie Gilbert. The Oriental Burlesquers 18-23. and Minnie Gilbert. The Oriental Burlesquers 18-23. ——The Brigadiers are at the Kensington Theatre 11-16. They present Lotta Dexter, the McDonald Brothers, Carrie Thomas, Kelly and Reno, Percy Walling, Carrie Thomas, Kelly and Reno, Percy Walling, Carrie Thomas, Kelly and Reno, Percy Walling

posed of eight English girls who sing and dance well, headed the bill. Their act went well, as did the little sketch, Sweethearts, admirably played by Victory Bateman and Joseph Totten. Edward Reynard had one of the best ventriloquial acts ever seen here. Lola Cotton in an exhibition of thought transference; Mlle. Chester and her dog, "Billy;" Cook and Sonora, and Tom Brown all scored heavily. There were other good turns by Nellie Waters, the Flood Brothers, Mallory Brothers and Brooks, the Two Andalusians, Forrester and Floyd, and Rita Mario. For 11-16: Keith's spectacular production, Nat M. Wills, Lamar and Gabriel, George W. Day, Ada Arnoldson, Rano's terpsers, Evans and White, Crollius and St. Alva, Reed and Shaw, Von Camp, Burke, Moller and Teller, Johnson, Davenport and Lorella, and the biograph.—Westminster (George H. Batcheller, manager): The Utopians made one of the hits of the season 4-9 and had large houses. The entire programme was excellent, chief features being the Empire City Quartette, Fenner and Carter, and the Josselin Trio. The olio also contained Klein and Clifton, Gordon, Vidocq and Perry, and Washburn and Topack. The Merry Maidens 6-11. HOWARD C. HIPLEY.

WASHINGTON, D. C.—Miner and Vas's Bohemians are at Kernan's Lyceum Theatre 11-16; large audiences. In the olio are Riley and Hughes, Madden and Wayne, Barr and Evans, St. John and Mitchell, and Edna Buckley.——At the Bijou the leading features 11-16 are Tortajada, Lenora White, Post and Clinton, the Lamolines, West and Williams, and the popular stock burlesque co. Montgomery and Stone introduced 7 a new white-face act, which has been for some time in preparation. Their dancing specialty was a feature of the new success.——Upon the conclusion of the present musical and dramatic season at Chase's Dec. 2 vaudeville will be resumed. Among the headline acts engaged are Peter F. Dailey, assisted by Edward Gerrie, Frank Lane, George A. Beane, Matthew Woodward, William Paxton, Mae Lowery, Molly Thompson, and Helene Bolmer; Harriet Avery Strakosch, the Gilbert Midgette, the Gaiseborough Octette, Will Cressy and Blanche Dayne, Melville and Stetson, Mlle. Zaz, Keith's Pageant of Nations, Adgie's Lions, Wilfred Clarke and co., Al. Leech and Three Rosebuds, the Valdo Twin Sisters, the Gallaw Trio, the Berlin Winter Garden ballet of sixty corypheus and five premieres, the Union Gatling Gun Guards, the Agnes Trio, the Serenaders, and the Matsudaira Troupe of acrobats.

JOHN T. WARDE.

JERSEY CITY, N. J.—Howard and Emerson's co. came to the Bon Ton Theatre 4-9 to fine business, giving one of the best bills of the season. Pot-De-Bal is the name of a two-act comedy, during which all the specialties are introduced, and they are of a high order. Jos Howard, John Bernard, Al. Johnson, Bob Howard, Ida Emerson, Laura Comstock, and an excellent chorus render the musical numbers in a fine manner. The play is on the style of a comic opera, and Howard and Emerson work hard and make a hit. The comedians are funny, the costumer handsome and the scenery elaborate. The specialty introduced a number of novel views. The Musical Johnsons do a neat musical act and Lena Comstock sings good coon songs. The performance concludes with a fine representation of the Bathing Girl of the electric fountain at the Pan-American Exposition. The Broadway, Newark, 11-16. Borden and Church's Big co. 10-16. Hoboken: The crowd was in great of the Bon Ton 4 that all the savory but a dark Gem was required from the stage to accommodate the crush of a dollar a head. Manager Tom Dinkins is standing pat with smiles. WALTER C. SMITH.

ST. LOUIS, MO.—The Columbia continues to grind out bushels of dollars and to give the public a big equivalent for its money. Week 4-10: Polly Letton, assisted by William De Wolfe, Harry Lee, and Dan Quinn, presented a new comedietta, A Perfect Lady, which was well received. Lew Hawkins, an old favorite, scored as usual. Kara repeated his fine juggling act. Madame Henry's pony made a hit. For 11-17: McIntyre and Heath, The Cartier Guards, Elizabeth Murray, Bernard and Hopkins, Mack and Rollert, Davenport and Mantell, Joe Welch, W. C. Fields, the Bernardos, the Aztec Trio, Seamon and Hurst, Mr. and Mrs. Larry Shaw, and the greenroom. Gaiety: Rentfrow's Own for 10-16 The Big Sensation. Ollie Collins and Collins, Conroy and Lasher, the Nevins, the Howell Sisters, the Rathskeller Sisters, Hicks, Francis and Nelson, Jack Lee Coy, and Gaiety Trio.——Standard: Manager Frank R. Tate, of the Columbia opened 3 days Rentfrow, whose he was studying the after effects of the Exposition.

J. A. BOSTON.

CINCINNATI, O.—After several weeks devoted to extensive embellishment the Columbia reopened to its usual fans of 1901 14. Mr. and Mrs. Gardner Cross cleverly presented A Happy Pair, and Hilda Thomas and Lew Hall were seen in The Love Rose. The three Fausts presented a splendid acrobatic turn, and Jack Norworth's monologue was another pleasing feature. Louise Dresser, who has succeeded Mae Johnstone; Mlle. Gabrielle, Gahman and Curtis, Hooker and Lester, and Mlle. Hahlo were all well liked, and gave very pleasing specialties. The Kinodrome concluded the bill.——The Buckeye made their first appearance of the season at the People's 14 and pleased large houses throughout the week. Robert Hunter, Harry Bryan, Robert Hart, the Miles Sisters, Harry Wright, Mae Hart, the Miles Comedy Four, Wolf and Wilson, the Baker Sisters, Hooker and Hooker, the Lois Brothers, and the Bellhop. E. A. SUTTON.

PITTSBURG, PA.—The attractions at the Bijou 4-9 were exceptionally good. Robert Wilson, a clever comedian, appears in a pleasing manner. Hall and Wesley in Gus Vale's Double Room were extremely amusing. The Bellmans, Hanlons, comedian, and Lillian Burkhart completed a very strong bill and scored a hit. Mr. and Mrs. Wolf Lindfield in Henry of Navarre were especially pleasing. Next at the same Pastor was excellent, drawing in a well balanced bill. Mabelle Gilman, Bessie Wynn, Ward and Vokes, Hickman Brothers, Harry Watson, Jr., and Gus Weinberg were all well received, and were given by Hart and Pierce, Frederic and Howard, Bill Mason's co. Hodkins and Hodkins, Bud Travis, and Mlle. Clermont. J. K. HINGWALT.

MONTREAL, CAN.—Proctor's Theatre (Maurice E. McLaughlin, local manager): For 4-9: Hanley in his wonderful feats of strength was the headliner. Tarzet, the French gymnast, who made a hit here earlier in the season, appeared in a creditable way act. Little and Pribbaney did some good singing. Mcnamara did an artistic musical act. Stanley and Leslie gave a neat song and dance sketch. Conway and Maud, Billy Howard, and the kinetoscope were others.——Theatre Royal (J. H. Sparrow, manager): For 4-9: The Rose Hill Bostock Folly co. to good business. The olio: Joe J. Sullivan, Kathryn Rose Palmer, Carrie Webber, and Nolan and White. The Trocadero Burlesquers 11-16. W. A. TREMAYNE.

MILWAUKEE, WIS.—Star Theatre (F. R. Trettman, manager): Dainty Pauge 3-9 to exquisite gave a pleasing performance. There was lots of ginger and fun in the burlesque, a plenitude of stunning costumes, and good specialties were contributed by the Ignatio Sisters, Shattuck and Barnard, Mlle. La Tosca, Honan and Kearney, Garvey and Pollard, Fred Wyckoff, and the Grahams. Bill F. Rush's Victoria Burlesquers 10-16.——The stipendium at the new Zoo and Museum in Third Street has been good and performances satisfactory. The olio showed Jesse's Show, Master H. Lake, Baby Gladys, and others.

CLAUDE L. N. NORRIS.

KANSAS CITY, MO.—The Orpheum bill 3-9 was headed by the Zavagalis, who made an emphatic hit. Their act being somewhat the most mystifying yet seen on the local stage. Andy Lewis showed good acting as The Cousins Pinard. Richmond pleased as usual with his clay modeling, Coleman's dogs and cats were well trained. The Tanakas gave a good performance of tea-balancing and magic. Frank Gebrim gave his well-liked monologue. Byron and Wilson danced acceptably. For 10-16: The Zavagalis, Felix and Barry, Nugent and Pertin, World and Hastings, Madge Fox, Dorothy Walters, the Tossing Austins, and the Kinodrome. FRED CAMPBELL.

ALBANY, N. Y.—Proctor's: The specialties 4-9 included Carrie Graham, Bennett and Young, the Yalto Duo, and Rentz Windfield. Gaiety 11-16.——Gaiety Theatre (Agnes Burr, manager): Slaves of Opium opened 31 to fair business and closed 2 after amusing an audience composed largely of football players. The Broadway Burlesquers filled the house 4-6. Hits were made by Kelly and Davis, Thompson and Green, Lillie Vivian, and Blake. Pate and Pettine 7-9.

CHARLES H. PHELPS.

ST. PAUL, MINN.—The Star Glitter and Witty, leased; H. H. Shaw, manager): Minor's City Club presented a good entertainment and opened a big 31 14. Ollie Grace Leonard, Dave Ferguson and Charles R. Watson, the Lane Sisters, the Golden Gate Quartette, and the Three Gardners. Henry Morris' Twentieth Century Maids 18-16.

GEORGE H. COLGRAVE.

TORONTO, CAN.—Shea's Theatre (M. Shea, manager): Fiddle-Dee-Dee was the attraction 4-9. It is pretty and sparkling.——Star Theatre (F. W. Stair, manager): Miss New York, Jr., one of the best attractions seen at the Star this season, 4-9; thoroughly pleasing; large audiences. The vaudeville turns were especially good. The Rose Hill Bostock Folly co. 11-16. J. V. McKEE.

MINNEAPOLIS, MINN.—The Twentieth Century Maids gave a good bill at the Dewey Theatre 3-9; Ollie: The Parkers, Marcus and Smith, Jessie Welch, Bryant and Brennan, Van Lear and Dale, and John A. West. F. C. CAMPBELL.

CLEVELAND, O.—The Empire Theatre offers Weber and Fields' Fiddle-Dee-Dee co. for 11-16.——The Dainty Duchess holds forth at the Star Theatre 11-16. WILLIAM CRASTON.

YOUNGSTOWN, O.—Park Theatre (John P. Hill, manager): For 4-9 came a great bill, one of the best put upon at this house, which was headed by the Barrows, Lancaster co. by Pantlon. It presented the main points of the battle of Gettysburg, which are accurately stated. The Pantzer Trio, assisted by Mrs. Carl Pantzer, in A Gymnast's Fatal Amusement, made a big hit. Hudgis and Pennett in refined singing and dancing. Baby Marjorie in songs and imitations. Hamilton Hill in vocal selections. Ward and Curran in Familiar Characters. Poltroy and Hilton, comedy bicycle performers, and The Woman in White made up the list. For 11-16: Mr. and Mrs. Charles T. Hills, Mr. and Mrs. Neil Litchfield, John La Chic, Hodge, Gilman and Perry, the Howard Brothers, the Martellos, and Francello and Lovella.——Items: Morphy and Mack contemplate another Australian tour. They made a success here.—Manager Hill gave out election returns 5.—Performers find it difficult here to secure rooms at hotels unless ordered in advance. Business at local hostelries is brisk at present.

FALL RIVER, MASS.—Rich's Theatre (Calder and Rich, managers): Al. Reeves' co. had crowded houses 31-3, and the people who made the fun were Dora Dean and co., Conley and Rochelle, Hogg and Ryan, McCabe and Rubino, Mlle. Vera, Chic Gardner and Al. Reeves. The Theodore Burlesquers 4-6 did fairly and had a strong olio with Bessie Rubin, Crawford and Washburn, Hennessy and Rubinson, Smith and Champion, Gilmartell and Dennison, and Al. Lawrence. The Foreign Exhibition 11-13. Al. Reeves' co. 14-16.——Cook's (Al. Haynes, manager): The Rose Ladies' Lyric Quartette headed the best bill of the season 4-9, and business was excellent. Bill 11-16: The Four Nelson Countesses, Arvella, Winifred Stewart, Lorraine Armour and Charles Ragsdale, Carleton and Terry, Tom Mack, Walsh and Thorne, Barker and Barker, and the Cook Comedy co., with Mr. Haynes revives this season and plays the leading parts.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 4-9: Gardner and Madden, Dinsmore and Chapman, Emerson and Gregan, Howard and Linden, De Haven, Avery and Hart, the Two Johnsons, and the Mayo Animated Pictures (S. H. Keller, manager): A. L. Potter, business-manager): The New York Stars' Burlesquers played a return engagement 4-6 and gave a satisfactory performance election night. The Gladmore, Curtis and Brown and Burke and McEvoy were features. The Monterey Burlesquers 7-9. May Howard's co. 11, 12. The Twenty Terry Burlesquers 14-16.——Star Theatre (Gilliard and Worthing, managers): This new house opens 11-18 with Lottie C. Gifford, Gilbert and Curtis, Harry Newman, Hunter and Lorella, Daly and Daly, Mackay and Clark, and the Delfinos.

NEW BEDFORD, MASS.—Keith's (Theodore R. Rankin, resident manager): Week 4-9: Boris Lavoski, Wilson's Bijou Circus, William L. Baker and Olive Clayton Howard, Florence Miller, Charles Grant and John T. Kay, the Princeton Sisters, the Wilsons, Mann and Frances in Both Husbands's Visit, and May Yohnse; capacity business. For 11-16: The Ladies' Vocal Trio, Rugels Pinkerton, Quinlan and Howard, John T. Kelly, Whitney and Bell, the Hallowells, Sheridan and Forest, Prouty and West, and the cinematograph.——Flower's (T. H. Flower, manager): Week 4-9: The Pan-American Trio, Murphy, Dean and De Lear, the Gordon Sisters, Rae Harvey, and Billie Jenkins, Katherine Dale, Phil Morton, the Sisters Juvetta, Whitford and Tuck, and Casey.

ROCHESTER, N. Y.—Cook Opera House (J. H. Haun, manager: W. H. McCabe, assistant manager): Business, capacity 4-9. Mayme Gehrue was the headliner, and her singing was received with unbounded enthusiasm. The bill also included Flynn and Reed, Curtis and Williams, Kilgoley and Carlisle, the Hallowells, the H. Ong's Brothers, the World's Trio, the Bellevilles, and the Peerless.——Empire Theatre (H. C. Jacobs, manager): The Jolly Grass Widows appeared to fine houses 4-6. The olio included Karle Rogers, Byron and Langdon, McFarland and Murray, and Welland. The World Beaters 11-16.

SAN FRANCISCO, CAL.—The main features of the Orpheum bill Oct. 20-3 were the Nagyi and Helen Ortette, Lillian Shephard in The Way to Win a Husband, and Mlle Rae, a clever operatic, beautifully staged.——At Fischer's Concert Hoose the Schmidt-Rosedale troupe of Tyrolean singers continued their success. Lyons and Lyons, young girls whose work was very clever. Cella de Lacy was a pleasing ballad singer, and Schmidt's Orchestra is always good.——Nella Williams scored a hit at the Chutes 28-3 with her coon songs. Hal Baxter did some high wire juggling, and Rose and Hathaway had an amusing comedy sketch.

PORTLAND, ME.—Family Theatre (James R. Bunn, manager): Mr. and Mrs. William Bakerin, Harry La Chic, Dorenda and Bunn, Lenny Haskell, Hobbs and Hobbs, John Baker, Louie Lyons, and Bunnyfield's 43 D. R. G. for 11-16: May Baker and Fred Edwards, Warren and Blanchard, and Kennedy and Cantrell.——Item: The Portland Theatre's musical director, F. Earl Bishop, is a favorite with the old timers who visit this house, and the graceful way in which he takes the bouquet of some of the pops catches the admiration of all.

GLOUCESTER, MASS.—Gem Music Hall (S. J. Gilmartin, manager): This house, formerly the Derby Theatre, opened Oct. 28 under new management. Week 28-2: Meagan and Phillips, Marlin Bachus, John J. Harrington, Mr. Lawrence, Mackey and Clark, Rankin, Carroll, and White Spanish. Week 4-9: The Three Rames, Kennedy and James, Mabel Thornton, Hunnington and Hudson, Tom Galvin, and Mabel Hudson.

SCRANTON, PA.—Star Theatre (Al G. Herrington, business and manager): The Rentfrow Spectacular Co. 31-2; fair business. Items: In the olio were Dreyer and Dreyer, Gus Weyer, Ward and Kennedy, and Hayes. The Colonial Burlesquers filled big houses 4-6. Business was the best of the season. Lamont and Bush were the headliners and were well received. The Trocadero Burlesquers 7-9. The Sun Tan Burlesquers 11-13. Pegeo's Rose 14-16.

SYRACUSE, N. Y.—Bastable Theatre (H. S. Robinson, manager; George A. Miles, assistant manager): The Gaiety Girls, Carey and Le Clair, Bellclaire Brothers, Grace and Lillian Wilson, Lawrence and Harrington, Frank and Gladdon Burnham and Martin, and Gardner, West and Sunshine to large business 4-9. For 11-16: Lockhart's elephants, the Five Nosses, the World's Trio, Eddie Heron, the Alhambra Trouba Trio, Gorman and Kempler, and Jamie Miller.

NEWARK, N. J.—Waldmann's Opera House: The Rentfrow Spectacular Co. did a land office business 4-6. S. R. O. has rule, and on election night even that was not to be had by late comers. With good acting, neat, clean fun and fine specialties, and new jokes, the bill was a decided success. The trapeze business by Charles Jackson and the juggling of Kratz were received with enthusiastic applause, and deserved it.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates and in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adgie's Lions—Shea's, Buffalo, 11-16.
Adler, Flo—Haymarket, Chicago, 11-16.
Agnes Trio—Columbia, St. Louis, 11-16.
Alcorn, The—Gilmore, Springfield, 11-16.
Alhambra Trio—Bastable, Syracuse, 11-16.
Alladay, Josephine—Orpheum, Brooklyn, 11-16.
Alberton Trio—Bastable, Syracuse, 11-16.
Allen and Dobeckin—Castle, Lawrence, 11-16.
Allen and Mitchell—Chicago G. H., 111-4.
Almont and Dumont—Empire, Toledo, 11-16.
Anderson, Al, and Maude—Park, Worcester, 11-16.
Andrews, Helen—Avenue, Detroit, 11-16.
Armour and Ragsdale—Castle, Fall River, 11-16.
Arnoldson, Ada—Keith's, Providence, 11-16.
Arvello—Castle, Fall River, 11-16.
Aubrey, Rose—Duquesne, Pittsburg, 11-16.
Austins, Tossing—Orpheum, Kan. City, 11-16.
Avery and Hart—Gilmore, Springfield, 11-16.
Bacher and La Velle—Chicago G. H., 11-16.
Bachelor Club—Proctor's, Montreal, 11-16.
Baker, Peter—Shea's, Buffalo, 11-16.
Banvards, Four—Avenue, Detroit, 11-16.
Barrows and Lancaster—Columbia, Cincinnati, 11-16.
Barrows, Josie and Willie—Keith's, N. Y., 11-16.
Barry and Halvers—Orpheum, Brooklyn, 11-16.
Bates Trio—Avenue, Detroit, 11-16.
Beaux and Belles—Orpheum, San Francisco, 4-28.
Beeliss and Hets—Proctor's, N. Y., 11-16.
Bennett and Young—Proctor's 125th St., N. Y., 11-16.
Bernard, Barney—Empire, Cleveland, 11-16.
Bindley, Florence—Pastor's, N. Y., 11-16.
Birchell, Edna—Olympic, Chicago, 11-16.
Blackbirds, Six—Keith's, Phila., 11-16.
Blis-Perina, Bessie—Cook's, Rochester, 11-16.
Blockson and Burns—Keith's, Phila., 11-16.
Bonn, Lew—Gayety, Brooklyn, 11-16.
Bobville, The—Keeney, N. H., 11-16.
Boston Lasses—Lyric Society—Castle, Lawrence, 11-16.
Bowman, Frank—Pastor's, N. Y., 11-16.
Brooklyn, Three—Keith's, N. Y., 11-16.
Brust and Hickens—Keith's, N. Y., 11-16.
Buckner—Gilmore, Springfield, 11-16.
Burke, Moller and Teller—Keith's, Providence, 11-16.
Burkhart, Lillian—Orpheum, San Francisco, Oct. 28-Nov. 23.
Burkhart, Mr. and Mrs. Geo.—Olympic, Chicago, 11-16.
Burt, Nellie—Proctor's, Montreal, 11-16.
Burton and Brookes—Columbia, Cincinnati, 11-16.
Bush, Frank—Boston M. H., 11-16.
Byron, Mr. and Mrs. Oliver—Avenue, Detroit, 11-16.
Cadowallo Sisters—Empire, Cleveland, 11-16.
Carleton and Terry—Castle, Fall River, 11-16.
Carr and Jordan—Pastor's, N. Y., 11-16.
Carson and Willard—Castle, Lawrence, 11-16.
Carter, Billy—Pastor's, N. Y., 11-16.
Castellat and Hall—Haymarket, Chicago, 11-16.
Charmion—Orpheum, Chicago, 11-16.
Chester, Mlle.—Keith's, Boston, 11-16.
Chicago Lady Quartette—Hansa, Hamburg, Ger., Oct. 21-4.
Chipperwall, Fred—Keith's, N. Y., 11-16.
Clark and Whitney—Chicago G. H., 11-16.
Clarke, Adelaide—Boston M. H., 11-16.
Clarke, Wilbur—Empire, Kan. City, 11-16.
CLIFFORD, BILLY SINGLE—Proctor's 58th St., N. Y., 11-16.
Clifford, Lottie C.—Star, Springfield, 11-16.
Collins, Fox—Olympic, Chicago, 11-16.
Colliris' Lilliputians—Chicago G. H., 11-16.
Collins, Fox—H. and B., Brooklyn, 11-16.
Collins and North—Shea's, Toronto, 11-16.
Conway and Hall—Proctor's, Albany, 11-16.
Cook, Augustus—Cook's, Rochester, 11-16.
Cook and Sonora—H. and B., Brooklyn, 11-16.
Coote, Burt—Proctor's, Albany, 18-23.
Corbett, Jas. J.—Empire, Toledo, 11-16.
Crane Bros.—Pastor's, N. Y., 11-16.
Creasy and Dayne—Orpheum, Brooklyn, 11-16.
Crollius and St. Alva—Keith's, Providence, 11-16.
Cronin, Tim—Savoy, Lowell, 11-16.
Collins, Jas. H.—Haymarket, Chicago, 11-16.
Dale, Violet—Tivoli, London, Eng., Nov. 11—Indefinite.
Daly and Daly—Star, Springfield, 11-16.
Daly and Devere—Poli's, New Haven, 11-16.
Dacon Bros.—Proctor's, Montreal, 11-16.
Dandy, Jos.—Keith's, N. Y., 11-16.
Davenport and Mantell—Columbia, St. Louis, 11-16.
Davis, Gus. C.—Avenue, Detroit, 11-16.
Davis, Hal—Keith's, Phila., 11-16.
Davis, Jessie Bartlett—Shea's, Toronto, 11-16.
Dawson, Carl—Gilmore, Springfield, 11-16.
Day, Geo. W.—Keith's, Providence, 11-16.
De Camp and Murdock—Chicago G. H., 11-16.
Delphino—Proctor's 5th Ave., N. Y., 11-16.
Delltine, The—Star, Springfield, 11-16.
De Mette, The—Haymarket, Chicago, 11-16.
Diana Bros., Italy, 1-15, Naples, 16-27.
Dillon Bros.—Castle, Lawrence, 11-16.
Doran, Alice—Shea's, Toronto, 11-16.
Dolan and Lenhart—Olympic, Chicago, 11-16.
Dooley and Fowley—Proctor's 23d St., N. Y., 11-16.
Dooley and Rent—Olympic, Chicago, 11-16.
Doran, T. Nelson—Empire, Manchester, Eng., 4-16.
Empire, Belfast, Ire., 18-23.
Dressler, Louise—G. O. H., Indianapolis, 11-16.
Duke and Harris—Empire, Toledo, 11-16.
Dunedin, Three—Proctor's, Montreal, 11-16.
Dunworth, Fred—Keith's, Phila., 11-16.
Eckert and Berg—Haymarket, Chicago, 11-16.
Eddy, Jennie, Trio—Gayety, Brooklyn, 11-16.
Edwards and Edwards—Family, Portland, 11-16.
Elkins and Hedges—Pastor's, N. Y., 11-16.
Elliston, Frank—Orpheum, Utica, 11-16.
Ellis, Mr. and Mrs. Chas. T.—Park, Youngstown, 11-16.
Elsie—Park, Youngstown, 11-16.
Elsie, Lillie—Empire, Toledo, 11-16.
Emerson and Gregan—Park, Worcester, 11-16.
Emmett, Gracie—Olympic, Chicago, 11-16.
Emmons, Emerson and Emmons—Proctor's 5th Ave., N. Y., 11-16.
English Bros., Eight—Cook's, Rochester, 11-16.
Errol and Errol—Haymarket, Chicago, 11-16.
Esmeralda—Proctor's, Albany, 11-16.
Evans, May—Boston M. H., 11-16.
Evans and White—Keith's, Providence, 11-16.
Felt, Eleanor—Orpheum, Brooklyn, 11-16.
Fenchurch Sisters—Empire, Cleveland, 11-16.
Fenton, Mlle.—H. and B., Phila., 11-16.
Felix and Barry—Orpheum, Kansas City, 11-16.
Ferrell, Joe—Gilmore, Springfield, 11-16.
Fields, W. C.—Columbia, St. Louis, 11-16.
Fields and Wood—Gayety, Brooklyn, 11-16.
Flynn and Reed—Empress, Pittsburg, 11-16.
FOSTER, MR. AND MRS. PERKINS—Shea's, Toronto, 11-16.
Fox and McDonough—Pastor's, N. Y., 11-16.
Fogarty, Frankie—Sheedy's, New Bedford, 11-16.
Fletcher, Charles Leonard—Orpheum, Brooklyn, 11-16.
Flood Bros.—Keith's, N. Y., 11-16.
Florus Troupe—Proctor's 125th St., N. Y., 11-16.
Florist—Shea's, Buffalo, 11-16.
Flowers Sextette—Empire, Cleveland, 11-16.
Flowers, The—Chicago G. H., 11-16.
Foley and Louse—Poli's, New Haven, 11-16.
Fox, Katie Allen—Gayety, Brooklyn, 11-16.
Fox, Modus, Orpheum, Kansas City, 11-16.
Frescotti and Lewis—Park, Youngstown, 11-16.
Gallett's Monkeys—G. O. H., Indianapolis, 11-16.
Gardiner and Vincent—Gilmore, Springfield, 11-16.
Garrison, Jolley and Ellis—Savoy, Lowell, 11-16.
Gatling Guards—Columbia, St. Louis, 11-16.
Gavin and Platt—Jacques, Waterbury, 11-16.
Geisler, Louie—Cook's, Rochester, 11-16.
Gaston and Keller—Gayety, Brooklyn, 11-16.
Gilbert and Drake—Star, Springfield, 11-16.
Gilbert, Bessie—Hacking, Memphis, 11-16.
Gilson and Perry—Park, Youngstown, 11-16.
Girard and Gardiner—Shea's, Toronto, 11-16.
Glassey Bros.—Proctor's, Montreal, 11-16.
Glass Bros.—Empire, Toledo, 11-16.
Gorman and Kempler—Bastable, Syracuse, 11-16.
Golden Horace—Olympic, Chicago, 11-16.
Graham, Curtis—Proctor's, 58th St., N. Y., 11-16.
Grant and Grant—Castle, Lawrence, 11-16.
Granville and Chance—Poli's, New Haven, 11-16.
Hall and Staley—Shea's, Toronto, 11-16.
Hall Pantles—Avenue, Detroit, 11-16.
Haley and Mechan—Olympic, Chicago, 11-16.
Haley and Fuller—Haymarket, Chicago, 11-16.
Hanlons, The—Proctor's 125th St., 11-16.
Harrison, H. and B., Brooklyn, 11-16.
Harrington, Giley W.—Cook's, Rochester, 11-16.
Hardy and De Lee—Pastor's, N. Y., 11-16.
Hanvey and Fraze—Keith's, Phila., 11-16.
Hawkins, Lew—Chicago G. H., 11-16.
Hayes and Healey—Olympic, Chicago, 11-16.
Hayes, Gertrude—Duquesne, Pittsburg, 11-16.
Hayward and Hayward—Olympic, Chicago, 11-16.
Heath, John—Keith's, N. Y., 11-16.
Hellman—Savoy, Lowell, 18-23.
Herbert's Dogs—Orpheum, Brooklyn, 11-16.
Heron, Eddie—Bastable, Syracuse, 11-16.
HERRMANN, ADELAIDE—H. and B., Brooklyn, 11-16.
Hickey and Nelson—Empire, Toledo, 11-16.
Hill and Silvain—Empire, Toledo, 11-16.
Hill, Hamilton—Keith's, Phila., 11-16.
Holbrooks, The—Sheedy's, New Bedford, 11-16.
Hoevers, The—Pastor's, Montreal, 11-16.
HOUDINI, HARRY—Circus Carre, Bremen, Germany, 1-30.
Howard, Billy—Proctor's, Albany, 11-16.
Howard Bros.—Park, Youngstown, 11-16.
Howard's Ponies—Shea's, Toronto, 11-16.
Howley and Leslie—Proctor's 58th St., N. Y., 11-16.
Huston, Mr. and Mrs. Gene—Belfast, Ireland, 4-16, Bradford, Eng., 18-23.
Hynes and Lewis—Star, Springfield, 11-16.
Hyde Walter—Savoy, Lowell, 11-16.
Jacklin and Ingram—Whitney's, Pittsburg, 11-16.
Johnson, Davenport and Lorella—Keith's, Providence, 11-16.
Kane, J. W.—Chicago G. H., 11-16.
Kara—Chicago G. H., 11-16.
Karry's Myriophone—Avenue, Detroit, 11-16.
Kastens, The—Empire, Denver, 11-16.
Keefe, John P.—Sheedy's, New Bedford, 11-16.
Kelly and Kent—Empire, Toledo, 11-16.
Kelly and Violette—Cook's, Rochester, 11-16.
Kennedy and Quatrelli—Family, Portland, 11-16.
King, Vera—G. O. H., Indianapolis, 11-16.
Kingsley, Julia—G. O. H., Indianapolis, 11-16.
Kingsley Sisters—Proctor's 23d St., N. Y., 11-16.
Kolb and Dill—Empire, Cleveland, 11-16.
Koster, Kit—Castle, Lawrence, 11-16.
Krauss, Emma—Pastor's, N. Y., 11-16.
Krieweis' Dogs—Park, Worcester, 11-16.
Kuhn's Japs and Dogs—Columbia, Cincinnati, 11-16.
Lafayette—Orpheum, Brooklyn, 11-16.

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(CHICOT'S FRIEND.)

Say, who is this fellow, *CLARKE,* that's always rooting *Chicot?*

Don't you know? Why, he's the fellow Chicot always roasts.

What does he do?

Well, he sings, dances, tells stories funny (not funny stories), *gives ORIGINAL, character imitations and handles the Cockney, Swedish, German and Hebrew dialects in splendid fashion.*

Who has he been with?

Well, seasons '92, '93, '94, with Rice's 1492 Co. Season '94-95, with William Collier. Season '95-96, with Yon Yonson and Rip Van Winkle. Season '96-97-98, in Vaudeville. Season '98-99, with The Real Widow Brown (and proud of it). Season '99-1900, with His Better Half. This season again in Vaudeville. At present at liberty for feature in Farce-Comedy or Vaudeville.

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Is he good?

He must be. Chicot says he's bad.

God loves a cheerful giver, and not a cheerful liar.

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ANNIE LAURA LESLIE, care MIRROR.

Lafayette—Orpheum, Brooklyn, 11-16.

Lenny and Gabriel—Keith's, Providence, 11-16.
Leonard, Mr. and Mrs.—Shea's, Buffalo, 11-16.
Leslie, Bert—Keith's, Boston, 11-16.
Leverett and Farnum—Empire, Pittsburg, 11-16.
La Count and Pearl—Proctor's, Youngstown, 11-16.
La Rue, Eva—Bijou, Washington, 11-16.
Lawrence, Do Not Disturb—Upper Mall, Cambridge, Mass., 11-16.
La Rue and Clayton—Proctor's, N. Y., 11-16.
Leslie, Bert—Bijou, Washington, 11-16.
Leonard and Drake—Keith's, N. Y., 11-16.
Lewis, Dave—M. and E. Rooftops, 11-16.
Lewis and Rose—Savoy, Rooftops, 11-16.
Lincoln, Frank—Keith's, Phila., 11-16.
Leonard, George—Empire, N. Y., 11-16.
Lockwood, Mr. and Mrs. Hal—Park, Youngstown, 11-16.
Lizzie and Pritchett—Proctor's, Albany, 11-16.
Lockhart's Elephants—Bastable, Syracuse, 11-16.
Leslie—Grand, Pittsburg, 11-16.
Lucas, Nick—Keith's, Phila., 11-16.
Lytton, Emily—Chicago O. H., 11-16.
Lafayette and Smith—Columbia, St. Louis, 11-16.
Lockwood, Musical Mayworths—Chicago, 11-16.
Lee and Miller—Columbia, St. Louis, 11-16.
Lord, Wm.—Casto, Fall River, 11-16.
Lasky and Clark—Star, Springfield, 11-16.
Lennox and Ward—Columbia, St. Louis, 11-16.
Lindsay and Burton—Gayety, Phila., 11-16.
Lafayette and Smith—Columbia, St. Louis, 11-16.
Lahey Brothers and Rose—Keith's, N. Y., 11-16.
Leach and Lorella—Maymarket, Chicago, 11-16.
Lambkin, The Two—Proctor's, Albany, 11-16.
Martin and Collins—Proctor's 23d St., N. Y., 11-16.
Marlow and Bradley—Bijou, N. H., 11-16.
Morris and Fowler—Proctor's, Albany, 11-16.
Mathieu, The Great—Bijou, N. H., 11-16.
Matthews, Jas.—Avenue, Detroit, 11-16.
Maxwell and Dudley—Savoy, Lowell, 11-16.
Mayhew and Taylor—Bijou, New Haven, 11-16.
Mahoney Bros.—Park, Worcester, 11-16.
Mertie and Maxwell—Orpheum, Brooklyn, 11-16.
Marvelous—G. O. H., Indianapolis, 11-16.
Merritt, Hal—Keith's, Boston, 11-16.
Metcalf Family—G. O. H., Phila., 11-16.
Midgley and Carlisle—Shea's, Buffalo, 11-16.
Miller, Jessie—Bastable, Syracuse, 11-16.
Miles and Mingus—Avenue, Detroit, 11-16.
Mills and Boucher—Proctor's, N. Y., 11-16.
Montgomery Trio—Shea's, Buffalo, 11-16.
Montrell—Proctor's 23d St., N. Y., 11-16.
Mayo, Pauline—Empire, Birmingham, England, 4-16, Empire, Manchester, 18-30.
Morris, Lew—Bijou, N. H., 11-16.
Morton, Jas. J.—Orpheum, Brooklyn, 11-16.
Martinez, Three—Cook's, Rochester, 11-16.
Mayo, Jess—Olympic, Chicago, 11-16.
Mack, Wm. Marie—G. O. H., Indianapolis, 11-16.
Mahoney and Morton—Park, Worcester, 11-16.
Murray, Elizabeth—Columbia, St. Louis, 11-16.
Mason, Beattie and Keenan—Proctor's, N. Y., 11-16.
Morrell and Hilda—G. O. H., Phila., 11-16.
Morrison, Harry—Star, Springfield, 11-16.
Morrissey, Quinette—Empire, Cleveland, 11-16.
MILLER, FRED—Orpheum, San Francisco, 11-22.
McINTYRE, Harry—Shea's, Buffalo, 11-16.
McINTYRE, HEIDE—Olympic, Chicago, 11-16.
McDonald, Jack—G. O. H., Indianapolis, 11-16.
Manola, Five—Bastable, Syracuse, 11-16.
Nugent and Fortis—Orpheum—Kan. City, 11-16.
O'Brien and Buckley—Columbia, Cincinnati, 11-16.
O'Brien and Lawrence—Boston M. H., 11-16.
Ogden, Daisy—Keith's, N. Y., 11-16.
Ouris, Three—Gayety, Brooklyn, 11-16.
Ouri, Adele Purvis—G. O. H., Indianapolis, 11-16.
O'Rourke and Burnette—Olympic, Chicago, 11-16.
Ostrich—Proctor's 5th Ave., N. Y., 11-16.
Otto, Four—Empire, Toledo, 11-16.
Ouey and Dolgo—Keith's, Phila., 11-16.
Pantzer Trio—Duquesne, Pittsburg, 11-16.
Pagnini—Keith's, Phila., 11-16.
Parkers' Dog Circus—H. and B., Brooklyn, 11-16.
Payne Bros.—Haymarket, Chicago, 11-16, Empire, Cleveland, 18-23.
Portelius, The—Salem, Mass., 11-16.
Piccolos, Lilliputians—Keith's, Phila., 11-16.
Pierce and Egbert—Shea's, Buffalo, 11-16.
Pelt and Kelline—Casino, Paris, 1-30.
Post and Clinton—Bijou, Washington, 11-16.
Price and Lahear—Proctor's 23d St., N. Y., 11-16.
Prolean, Four—Proctor's 5th Ave., N. Y., 11-16.
Prouty and West—Sheedy's, New Bedford, 11-16.
Quinlan and Howard—Sheedy's, New Bedford, 11-16.
Radford and Winchester—Paterson, N. J., 11-16.
Rae's Terriers—Keith's, Providence, 11-16.
Ranschle—Boston M. H., 11-16.
Raymond and Caverly—Proctor's 125th St., N. Y., 11-16.
Redmond, Rita—Keith's, Boston, 11-16.
Reed and Shaw—Keith's, Providence, 11-16.
Reed Bros.—Bijou, Boston M. H., 11-16.
Reynard, Ed. F.—Keith's, Boston, 11-16.
Rivers, The—Olympic, Chicago, 11-16.
Rice and Hayward—Wigwam, Ont., 11-16.
Rice, Billy—M. and E. Rooftops, 11-16.
Rice Bros.—Boston M. H., 11-16.
Ritter's Dogs and Lilliputians—Keith's, Phila., 11-16.
Rattlin, Adeline—Duquesne, Pittsburg, 11-16.
Rose and Ferguson—Haymarket, Chicago, 11-16.
Rose, Julian—Savoy, Lowell, 11-16.
Royal Family—Empire, Cleveland, 11-16.
Royle, Mr. and Mrs. Edwin Milton—Duquesne, Pittsburg, 11-16.
Russell and Bentley—Proctor's, N. Y., 11-16.
Russell and Tillyne—Keith's, Boston, 11-16.
Russell Bros.—Boston M. H., 11-16.
Ryan and Richfield—Keith's, Boston, 11-16.
Sabel, Josephine—Shea's, Buffalo, 11-16.
St. Laurent Duo—Park, Worcester, 11-16.
Sanders—Proctor's, Albany, 11-16.
Saunders, Lucille—G. O. H., Philadelphia, 11-16.
Schrodes, Two—Park, Worcester, 11-16.
Scott and Judge—Keith's, Boston, 11-16.
Seeley, Wilbur and Seeley—Casto, Fall River, 11-16.
Semon and Mann—Columbia, St. Louis, 11-16.
Sevengalas, The—Columbia, St. Louis, 11-16.
Shaw, Mr. and Mrs. Larry—Columbia, St. Louis, 11-16.
Sheridan and Forest—Sheedy's, New Bedford, 11-16.
Silvers, The—Columbia, Cincinnati, 11-16.
Sirma, Willard—H. and B., Brooklyn, 11-16.
Sisa and Lingard—H. and B., Brooklyn, 11-23.
Simon and Stewart—Gilmore, Springfield, 11-16.
Simon and Wallace—Columbia, Cincinnati, 10-16.
Smirl and Keenan—Park, Worcester, 11-16.
Smith, Doty and Cox—G. O. H., Indianapolis, 11-16.
Sparrow—Poli's, New Haven, 11-16.
Spence and Sarbello—Chicago O. H., 11-16.
Stewart and Gillen—Casto, Lawrence, 11-16.
Stewart, Winifred—Casto, Fall River, 11-16.
Stephens, Hal—Bon Ton, Jersey City, 18-23.
Stinson and Merton—Columbia, Cincinnati, 11-16.
Stuart—Orpheum, Chicago, 11-16.
Stober, Fred—Keith's, Boston, 11-16.
Sullivan and Pennington—Gayety, Brooklyn, 11-16.
Svengalis, The—Orpheum, Kansas City, 11-16.
Tannett—Duquesne, Pittsburg, 11-16.
Todd and Lorella—Proctor's 23d St., N. Y., 11-16.
Terry and Lambert—Empire, Hull, Eng., 11-16, Empire, Edinburgh, 18-23.
Thayer, Mr. and Mrs. Harry—Poli's, New Haven, 11-16.
Thurman—Casto, Lawrence, 11-16.
Thurston, Howard—Empire, London, Sept. 16-Dec. 1.
Todd-Judge Family—Keith's, N. Y., 11-16.
Tossat—Proctor's, Albany, 11-16.
Torrello, Mr. and Mrs.—Chicago O. H., 11-16.
Tortajada, La Belle—Bijou, Washington, 11-16.
Tremble—Olympic, Chicago, 11-16.
Turner's Pickaninnies—Birmingham, Eng., 4-16, Manchester, 18-23.
Vaddie Twin Sisters—Shea's, Toronto, 11-16.
Vesta—Proctor's, Montreal, 11-16.
Vendl Ladies Trio—Sheedy's, New Bedford, 11-16.
Venguati, Mlle. Alexandrina—G. O. H., Phila., 11-16.
Vernon—Orpheum, Brooklyn, 11-16.
Von Camp—Keith's, Providence, 11-16.
Walker and Isaacs—H. and B., Brooklyn, 11-16.
Walsh and Thorne—Casto, Fall River, 11-16.
Walters, Dorothy—Orpheum, Kan. City, 11-16.
Ward, Chas. E.—Proctor's 5th Ave., N. Y., 11-16.
Warren and Blanchard—Family, Portland, 11-16.
Waters, Nellie—Keith's, Boston, 11-16.
Welch, Joe—Columbia, St. Louis, 11-16.
Weimer, Lynn—Proctor's 125th St., N. Y., 11-16.
Wells, Lew—Cook's, Rochester, 11-16.
Werner and Reidy—Orpheum, Brooklyn, 11-16.
West and Williams—Bijou, Washington, 11-16.
Westons, Three—Proctor's 125th St., N. Y., 11-16.
Weston and Rendell—Proctor's 5th Ave., N. Y., 11-16.
Weston and Yost—Chicago O. H., 11-16.
White, Lew—Bijou, Washington, 11-16.
White and Simms—Haymarket, Chicago, 11-16.
Whitely and Bell—Sheedy's, New Bedford, 11-16.
White and Stewart—Gayety, Brooklyn, 11-16.
WILBERN, MARSHALL P.—Cook's, Rochester, Dec. 9-14.
Williams, Gus—Duquesne, Pittsburg, 11-16.
Willis, Nat M.—Keith's, Providence, 11-16.
Willis and Barron—Chicago O. H., 11-16.
Wood and Ray—Boston M. H., 11-16.
World and Hastings—Cleveland Theatre, Chicago, 11-16.
World's Trio—Bastable, Syracuse, 11-16.
Yalta Duo—Proctor's 5th Ave., N. Y., 11-16.
Yorke and Adams—Keith's, Boston, 11-16.
Zoellers, The—Keith's, Boston, 11-16.

Will W. Crimans as Caleb Swan in Tennessee's Pardner.—*.*

LETTER LIST.

WOMEN.

Avann, Lillian, Margaret Ashton, Viola Armstrong, Josephine Angelo, Alfree Twin Sisters, Alma Albro, Marion L. Abbott, Anita Adams, Beatrice Agnew, Dorothy Ashlin, Frances Arthur, Florence Atkell, Adele Archer, Cora Adel, Josephine Allen, Maud Atkinson, Phillis Ashman, Miss Ashton.

Belmont, Frances, Helen Beckett, Daisy Beverly, Florence Bradley, Blanche Burton, Annie De Bernard, Lillian Buckingham, Alice Belmont, Harld Bonita, Bertha Bell, Harma Boyer, Louise Bradaway, Bessie Bradley, Coral Bidwell, Margaret Burnham, Wilford Baxter, Nellie Beard, Hope Booth, Allene Burdette, Pete Brown, Sadie Bartlett, May Belmont, Mrs. G. F. Bragg, Dianne Blair, Lillian Brainard, Mrs. Bibbet, May Manger, Louise Burns, May Buckley, Miss Beaudoin, Maud Beach, Janet Barrington, E. Beard, Mrs. H. E. Bowman, Ethel Brandon, Viola Bateman, Bertha Beasley, Margaret Brooks, Louise Joyce Bell, Alice Berry, Blanche Blakemore, Lillian Bruce, Marie Bingham, Nellie Braggins, Mrs. Guy Butler, Nina Black.

Claude, Toby, Pauline Chase, Emma H. Curran, Mabel Courtney, Ruby Carson, Jane Courtenge, Mary Clark, Bessie, Rosalie Challis, Mrs. H. Clifton, Marguerite Clark, Hilda Clark, Virginia Clay, Bertha Clark, Jeannette Campbell, Jeanne Carter, Helen M. Courtney, Mae Corbette, Mrs. B. Cundiff, Annie Clark, Hettie Callahan, Adelaide Clifford, Isabelle Cramer, Mrs. Genevieve Clemens, Mrs. J. M. Carson, Anne Caldwell, Marie Celeste, Rhoda Cutter, Kath. Cregar, Lillie Custer, Carlotta, Church, Stella Blair Camp, Rose Barrington Clark, Mrs. Wilber Clark, Marguerite Crayton, Rena Cornwell, Helene Curson, Lottie Crabtree, Cecil Chamberlain.

De Bell, Vinita, Mary Nible Drew, Lydia Dickson, Minnie Delmont, Minnie Desmond, Jessie Bartlett Davis, Lucille Dale, Lorain Dreez, Lottie Davis, Mandie Reese Davis, Teddie Du Cre, Marie Dressler, Verla Dyer, Sisters de La Fierre, Grace Dudley, Vail De Vaughn, Olive Delroy, Mrs. Jas. Dunaugh, Marie Dean, Janet Dree, Lucy De Wolf, Martha Drake, Charlotte Dandridge, Lillian Douglass, Kate Doyle, Camie Dandridge, Dell Desmonde, Kate Devoy, May Dunning, Marie Derickson, Mary Dupont, Bertha Durel.

Ehrgot, Maybelle, Vashti Earle, Isabell Evenson, Maud Evans, Minnie Ellison, May Edwin, Rosa Earle, Ethelia Earle, Blanche Evenon, Delly H. Eppart, Grace Elliott, Mary Edmond, Katie Emmett, Virginia Earle, Lizzie Evars and Co., Effie Elsler.

Farnsworth, Marion, Grace Freeman, Julia Francis, Madeline Foster, Mrs. Chas. Forrester, Marianna Flint, Mrs. Raymond Finlay, Mrs. Jno. Crawford Fowler, Mme. Milka Fernina, J. B. Forces, Lizzie Farrell, Lizzie Freiriah, Sidney Fay, Trixie Friganstein, Alice Fisher, Emma Forsythe, Pearl L. Ford, Helen Ford, Mrs. Fred Foster, Grace Filkens, Beth Franklyn, Minnie Fanning.

Gordon, Anna, Lilith Gelman, Mrs. Gilbert, Florence Gates, Kath. Germaine, Julia Gilford, Julia Glover, Lillian Graham, Constance Glover, Dolly Geppert, May Galyer, Madelle Gilman, Ruth Gray, Beatrice Golden, Gwendle Guard, Mrs. G. H. Gilbert, Ruth Gadsby, Minnie Oscar Gray, Mrs. Gregon, Marie Gilmer, Eva Goodstadt, Rose Gilbert, Estabrook Galloway, Lillian Grist.

Herbert, Jessica Miner, Lou Harlow, Ida Hawley, Norma Hyatt, Leslie Holdsworth, Mary Evenon Hull, Mabel Haslett, Mrs. Hunted, Gwenie Harden, Eleanor H. Haring, Ethel Howard, Nell Charlotte Hill, Mrs. R. S. Higgins, Bessie Hight, Mary Hall, Mrs. Chas. Hazer, Ethelyn Hoyt, Irene Hovman, Maud Edna Hall, Edith Hamilton, Florence Holbrook, Flo Hartley, Florence Hussey, Lena C. Howe, May Hoskins, Clara Hess, Madeline Hunt, L. E. Hartman, Grace Heyden, Alice Holbrook, Anne Hock, Fanna Haynes, Mrs. Manie Hann, Florence Hastings, Maud Henderson, Mrs. Estell Howard.

Irving, Isabelle, Emma Italia, May Irwin, Alice Irving.

Jarbeau, Vernna, Mrs. Janis, Marie Taylor Johnson, Simonette Jones, Minnie Jarabeau, Jessie Jordan.

Knowland, Alice, Carrie Keeler, Caroline Keeler, Ina Kennedy, Dulse B. Kings, Mrs. Chas. Kelly, Apollta C. Kamuh, Marie King, Jennie Kennard, May Keenan, Mrs. H. R. Kenedy, Francis Kenaler, Rita Knight, Kath. Kidder, Margaret Kinney, Mattie Keene.

La Verde, Belle, Gussie Larsen, Sylvia Leiter, Gretchen Lyons, Isabelle Longstreet, Mrs. Jas. Lowry, Adele La Grue, Lora Lish, Fay La Mahr, Beatrice Lish, Sunbie Leslie, Grace Le Fay, Isabel Pitt Lewis, V. La Pell, Leona Leslie, Josie Le Coy, Cath. Lewis, Emily Lytton, Gertrude Lange, Miss Luddington, Josie Lansing, Ona May Love, Claudia Lucas, Alberta Lee, Mrs. William B. Lockwood, Ann Leslie, Marie Laurens, Marion Langdon, Jessie Lessels, Mrs. F. Lafayette, Mildred Laurence, Adrienne La Salle.

Morton, Mrs. M. L., Frances Miller, Hattie Moore, Beth Man, Nina Morris, Georgie Miller, Annie Martell, Tess Mayo, Adelaide Cushman Morgan, Ada Mansfield, Madge Merston, Eileen Muretta, Louise Mitchell, Florence Modena, Kirsie Montrea, Mrs. Maniar, Mrs. J. Z. Millburn, Kitty Mitchell, Emma Melotte, Martha Morton, Edith Martinot, Tillie Marshall, Edna Montello, Pauline Davidson Montague, Mrs. Dr. Chas. Mitchell, Ada Moyer, Vera Morris, Agnes Murray, Ethel Morton, Mrs. Edwin N. Mayo, Gertrude Dion Mantill, May A. Bell Marks, Ethel Milton, Mrs. Tom Martin, Mrs. W. C. Masson, Mrs. T. E. Moon, Fannie Marinoff, Marguerite Mayfield, Anna MacNab, Nell McEwen, Carolyn McLean, May McCabe, C. W. McVaughton, Mrs. H. A. McHugh, Lillie McConnell, Jane McCullough, May MacDonald, Lolia McIntyre.

Nichols, Mabel, Dollie Newhall, M. Neville, Carrie Newcombe.

Ogden, Vivie, Nora O'Brien, Nellie O'Rourke, Allie Ogden, Olive Oliver, Rose Osborne.

Palmer, Hilda, Margaret Pitt, Vivian Patee, Mrs. Pitt, Lola Pomeroy, Paplata, Sadie Peters, Hazel Pughsley, Adele Porter, Mrs. Harry Doll Parker.

Rother, Pauline, Beatrice Ray, Nellie Rathbun, Nancy G. Rice, Phyllis Rankin, Helen Raymond, Minnie Radcliffe, Alma Rosalie, Elsie Romayne, Rita Reilly, Mrs. J. R. Russell, Holly Rosmyn, Grace Rombie, F. Leona Raymond, Daisy Richmond, Mrs. Edwin Milton Royle, Nellettie Reed, Madeline Radcliffe, Laura Ray, C. Blanche Rice, Anna Viola Risher, Mrs. W. Rapp, Anna Rupp, Mrs. McKee Rankin, Alice Rossland, Josephine Roberts, Lillian Roberts, Pink Russell, Grace Randolph, Martha Rudesill.

Sheldon, Lena, Isabelle Sherman, May Scoville, Carrie Sweeney, Etta Stetson, Lillian C. Smith, Alice Samson, Josephine Sabel, Phoebe Sinnott, Mrs. F. Scott, Marion Shirley, Alice Saunders, Violet St. Claire, Minnie Seligman, Blanche Sherwood, Josie Sisson, Emma E. Steiner, Nita Sykes, Amy Stuart, Suzanne Santje, Mae Stebbins, Maud Sloane, Rosie Stevens, Emma Scott, Margaret Sayre.

Terry, Editha, Evelyn Temple, Miss Titania, Hattie Tracy, Rose Thorne, Mae Taylor, May Templeton, Stella Tracy, Margery Teal, Charlotte Thompson, Clara Thorpe, Kitty Tanner, Mrs. Otis Turner, Lea Templeton, Josephine Thill.

Ulrich, Olive, Charlotte Uart.

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Zora, Mlle.

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DATES AHEAD.

(Received too late for classification.)

A BREEZY TIME (Western: Marie H. Norton, prop.; Joe G. Browne, mgr.): Springfield, Minn., Nov. 16, Tracy 18, Marshall 19, Wilmar 20, Pipestone 21, Luverne 22, Sioux Falls, S. D., 23, Lemara, Ia., 25.

A KING'S RIVAL: Pomeroy, O., Nov. 12, Charleston, W. Va., 13, Gallipolis, O., 14, Huntington, W. Va., 15, Ashland, Ky., 16.

A RAG TIME RECEPTION: Philadelphia, Pa., Nov. 11-16, Frankfort 18-20, East Liverpool, O., 22.

BOGG'S STOCK: Pawtucket, R. I., Nov. 21-23, N. Attleboro, Mass., 25-27, Woonsocket, R. I., 28-30.

BIMBO OF BOMBAY (Meyer and Victor, mgrs.): Ashland, Pa., Nov. 12, Girardsville 13, Shamokin 14, Mahanoy City 15.

BONNAIR PRICE (Wm. N. Smith, mgr.): Gainesville, Tex., Nov. 18-23.

BOSTON COMEDY (H. Price Webber, mgr.): Souris, P. E. I., Nov. 11-14, Georgetown 18-23.

BOSTON LADIES' ORCHESTRA (Frank W. Mc

CORRESPONDENCE.

(Continued from page 6.)

The Power Behind the Throne pleased good audience 1. Vermont 8. Harcourt Comedy co. 11-16.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): The Lecture Course opened 4 with the Ridgway Concert co. to big business.——ITEM: The sale of season tickets for the Lecture Course is the largest in the history of the organization.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Dove on the Hearth 1; small audience; performance poor. Mrs. McCarthy's Husband 2; fair house; excellent performance. Kelly's Female Minstrels to large audience 5; good co.

NASHUA.—THEATRE (A. H. Davis, manager): Joseph Murphy in Shane-Mine pleased fair audience 4. Mildred Holland 7. Two Little Waifs 11.

NEW JERSEY.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): The Queen of Chinatown Oct. 30; good house and co. Alvin Joslin 31; good business. Lovers' Lane 2; big house; good co. The Silver Burglar 4; good business. Happy Hooligan 5; big business. Uncle Josh Spruceby 6; fair house; good co. The Christian 7. Lost, River 8; Darling of the Gods 9. Kathryn Kidder 12. Quincy Adams 13.——CRESCENT THEATRE (William McD. Parke, manager): Mid Vial 4; big business. Man-o'-War Jack 5, 6, 7, 8, 9; good co. The Katzenjammer Kids 11. Broadway Burlesquers 11. Carlyle Vaudeville 12. Pat and Tony Shay 14-16. The Heart of Chicago 18. All Aboard Burlesquers 25.

TRENTON.—TAYLOR OPERA HOUSE (A. M. Hamaugh, manager): Hogan's Alley and A Day on 42 The Princess Chic 6; large audience 7. Night Owls 8; fair audience. Sergeant Kitty 9. The Prince Lover 11 to large and pleased audience. The Katzenjammer Kids 12; fair audience. The Girl Who Dispared 13; fair business and co. King Dodo 14-16. Lost, River 18. The Christian 19. The Heart of Chicago 20. May Irwin 21. The Convalescent 22. Philadelphia Orchestra 23. The Purple Poker 25. The Doctor 26. Hamilton's Fool 28.

BRIDGETON.—NEW GRIFFITH THEATRE (Ed S. Shaw, manager): Mabel Paige co. closed successful week 2. The Great White Diamond 4; big business; performance good. Mars, monologue, 7. Man'mselle Awkins 8. The Bitter Burglary 9. The Queen of Chinatown 11. The Christian 12. Mabel Hamilton 13. The Girl from Tokyo 14. The Heart of Chicago 15. Where the Laugh Comes in 16. The Christian 18.

CAMDEN.—THEATRE (E. W. Taylor, manager): The Great White Diamond Oct. 31-2; good performance; fine business. A Temperance Town 3, 4, 5; fair business. A Jewish Outcast 7; fair business and co. The Great White Diamond 8; fair business and co. King Dodo 9, 10-16. Lost, River 11. The Christian 14. The Heart of Chicago 15. May Irwin 16. The Convalescent 18. Philadelphia Orchestra 21. The Purple Poker 22. The Doctor 23. Hamilton's Fool 25.

RED BANK.—OPERA HOUSE (Charles E. Nixon, manager): Rose Hill co. Oct. 28-30 to capacity in The Liberty and Love, The Battle of Life, Quo Vadis, The Hypocrites, The Queen of New York, Chimmie Fadden, and A Fire-Eater at Avondale. Dark. 31. Lincoln, 1; and A Fire-Eater at Avondale. Dark. 31. Lincoln, 1; and performances to capacity. Hearts of the Blue Ridge 11. A Romance of Coon Hollow 18.

HOBOKEN.—LYRIC THEATRE (H. P. Stoller, manager): The political campaign had a decidedly effect on the attendance, and the Queen of Chinatown played to only fair business 28-30. Sat. the Richard Carle co. to fair business 31. Sat. the Richard Carle co. to fair business 31. Sat. the Richard Carle co. to fair business 31

Chicago Opera co. 8. Howarth's Hibernica 11 canceled. Ill Weekend 12.——COLLEGE AUDITORIUM: Colonial Ladies' Military Band 29 delighted large audience. Newcastle Grand Concert co. 12.——ITEM: An order of Seven Wise Men was organized here recently with seventy charter members, including the manager and assistant manager of the Opera House.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): On the Stroke of Twelve Oct. 26 to S. R. O. The Convict's Daughter 29; S. R. O.; satisfactory co. The Girl from Porto Rico 2; good business; fair performance. Across the Desert 4; good house and co. The Girl in the Barracks 6; good business and performance. Octavio Barbe, Virginia Reeves, Frank Beamish, and Joe Standish deserve mention. Old St Stebbins 12. The Night Before Christmas 16.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, managers): The Power of Love failed to appear. Harry Jenkins Comedy co. opened 4 for week. Plays: My Kentucky Home, Wicked London, A Factory Girl's Romance, Down in Dixie, and East Lynne; co. excellent; specialties good. Leona Leslie, Harry Jenkins, Will F. Burke, Charles E. Carruthers, and Frank Lynch deserve mention. Chicago Opera co. 13. Don't Tell My Wife 18.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (George A. Brockling, manager): Uncle Hez pleased fair audience Oct. 31. Waifs of New York pleased large audience 2. Don't Tell My Wife did well 6. Frank Keenan 7. Kidnapped in New York 8. Patricolo Concert co. 12. Humpty Dumpty 13. The Girl in the Barracks 14. Naughty Anthony 15. Quo Vadis 16. Nellie Lyons Healey co. 18-23. Who is Cohn 24 canceled.

PORTSMOUTH.—GRAND OPERA HOUSE (W. R. Luther, manager): Carpenter's Quo Vadis Oct. 26 failed to please fair audience. King Dramatic co. opened for week 28 to capacity in The Bondsman. Other plays: A Ward of France, The Power of the Press, The Cherry Pickers, Cumberland '61, and Michael Strogoff to fair business; performances melodiac. Madeline of Fort Reno 6. A Guilty Mother 8.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Frank Keenan in Hon. John Grigsby Oct. 29 delighted good house. Primrose and Dockstader's Minstrels 29; packed house pleased. The Flaming Arrow 30; business and co. fair. Francisca, magician, 2; business fair. Turkish Bath 6 canceled.——ITEM: The Auditorium has been ordered closed indefinitely by order of the Board of Health, owing to an epidemic of small pox here.

KANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): Oriental Burlesquers Oct. 31; fair business and performance. Morrison's Faust 1; full house; good co. John Griffith in The King's Rival 4; business poor; co. fair. Mistress Nell 5; business and co. good. Walker Whiteside 9. Francisca, magician, 11. The Village Postmaster 14.——MEMORIAL HALL (J. K. England, manager): A Turkish Bath 3 drew well and pleased. Old Arkansaw 6. 7.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): The Flaming Arrow 1; packed house; good performance. Go-Won-Go Mohawk, Colonel Charles Charles, Wilbur Collins, and Guy Hackney deserve mention. Lottie De Muth concert co. 5. Gamble Concert co. 11. Passion Play Pictures 12. Toll Gate Inn 19.——ITEM: Reniger's The Little Minister co., booked here for 8, has been withdrawn from the road.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Francisca, magician, Oct. 30; good performance; fair house. An American Gentleman 4. Finnigan's Ball 12. The Little Minister 14. Toll Gate Inn 15. A Day and a Night 19. Mamma's New Husband 22. A Gambler's Daughter 28.——AUDITORIUM: Moving pictures of McKinley's Funeral 5 to large audience.

MASSILLON.—NEW ARMORY (William R. Lippe, manager): Rentfrow's Jolly Pathfinders closed successful week 2. Plays: The Lightning Express, Devil's Gold Mine, Cinderella, and Below Zero last half of week. Kidnapped in New York 7. Naughty Anthony 13. Finnigan's Ball 15. On the Stroke of Twelve 22. Toll Gate Inn (ushers' benefit) 23. Caught in the Web 29.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George Tannehill, manager): Hi Bennica co. 3 failed to appear. Si Stebbins 1; performance poor; specialties fair; large audience. Waifs of New York 18. Bronson co. 25-27.——CITY HALL AUDITORIUM: Ladies' Colonial Band 20, benefit Library; lecture course to S. R. O.; performance excellent. Enoch Arden Concert co. 3. Elks' benefit.

CANTON.—THE GRAND (M. C. Barber, manager): Frank Keenan pleased good audience Oct. 25 in Hon. John Grigsby. Dan Darleigh packed the house twice 28. Hward Gould, supported by capable co. in Brother Officers 30 to good house. The Flaming Arrow 31. Mistress Nell 1. Rentfrow's Jolly Pathfinders 4-9. The Village Postmaster 12. Toll Gate Inn 16.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Chicago Stock co. closed fair week 2; fair co. Plays: The Bondman, Prince Otto, Carmen, The Two Tramps, Nell Gwynn, Fanchon, and The Defaulter. John Griffith 3.——COLONIAL THEATRE (Charles D. Miller, manager): Mistress Nell 4; fine performance; fair attendance. The Flaming Arrow 8. Walker Whiteside 11.

LIMA.—FAUROT OPERA HOUSE (L. H. Cunningham, manager): An American Gentleman pleased fair house Oct. 31. Frank Keenan in The Hon. John Grigsby delighted medium house 2. The Feuberg Stock co. opened for week 4 in Master and Slave to capacity. Humpty Dumpty 11. Across the Desert 16. Gertrude Coghlan 19. Old Dan Tucker 23. Toll Gate Inn 25. Sunset Mines 28. A Gambler's Daughter 29.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Harry Jenkins co. Oct. 28-1; good houses. Plays: The Romance of a Factory Girl, Wicked London, In Old Kentucky, A Yankee in Cuba, and East Lynne. Frank Keenan greatly pleased large house in Hon. John Grigsby. Morrison's Faust 4. Don't Tell My Wife 9. Waifs of New York 13.

LOGAN.—REMPLE'S OPERA HOUSE (Fred Koppe, manager): The lecture course, under management of Professor Pierpont, was opened by the Persian Garden Concert co. 1 to largest audience of season. Rachel Belden Frease, soprano, and Julia T. Parks, accompanist, deserve mention. Howarth's Hibernica 4 canceled.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, managers): Morrison's Faust 5; good house and performance. George Trimble deserves mention. The Girl from Porto Rico 18 canceled. Cleveland Co-operative Amusement Co., 18-23. Cornell's Humpty Dumpty 29.——ITEM: Mr. and Mrs. Eugene La Rue, of the Seldon Stock co., returned to their home here 7.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): An American Gentleman 1; large business; excellent co. A Turkish Bath 4. good house; fair co.; good specialties. Morrison's Faust 7. Don't Tell My Wife 11. McFadden's Row of Flats 15. Humpty Dumpty 19. Old Dan Tucker 22.

FINDLAY.—MARVIN OPERA HOUSE (John Moores, Jr., manager): Faust Oct. 31; performance and house good. Star Lecture Course 6. Don't Tell My Wife 7. The Girl in the Barracks 8. Across the Desert 11. McFadden's Row of Flats 14. Humpty Dumpty 16. Empire Stock co., of Toledo, O., 12. On the Stroke of Twelve 18.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenburg, manager): Chicago Opera co. pleased large audience 2. The King of the Opium Ring 9. Caught in the Web 9.——ITEM: Manager Blumenberg's play, that has been renamed A Tray of Diamonds, will be revived Christmas with the original cast.

TORONTO.—CLARK OPERA HOUSE (H. C. Clark, manager): Burt's East Lynne Oct. 24; house and co. good. The King of the Opium Ring failed to appear 31. Papa's Baby 14. For Her Sake 20. The Seventh Hour 25 canceled. Mamma's New Husband 4. A Day and a Night 20.

MOUNT VERNON.—WOODWARD THEATRE (Dermody and Moore, managers): John Griffith in A King's Rival 2; fair business and performance. A Turkish Bath 7.——ITEM: Homer Drake joined Griffith co., succeeding Frank Beresford as business-manager.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): A Guilty Mother 2 to S. R. O.; co. good. The Flaming Arrow 7; S. R. O.; co. excellent. Masseppa 9.——ITEM: F. Fleshman, of Louisville, Ky., has been secured as advertising agent for the Columbia.

DELPHOS.—SHERTER'S OPERA HOUSE (Carl Jettinger, manager): Rubenstein Concert co. of Chicago 5; good audience pleased. Mrs. Smith-Kelly, violinist, deserves special mention. Humpty Dumpty 9 canceled for later date. Across the Desert 14. Old Dan Tucker 25. Francisca, magician, 26.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, managers): Si Stebbins Oct. 29 pleased medium house. Frank Keenan in Hon. John Grigsby 1; large audience; finished performance; supporting co. very good. Morrison's Faust 4; good business and co. Feuberg Stock co. 11.

URBANA.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): John Griffith in A King's Rival 1 to large and appreciative audience. The Little Minister 7 canceled. Papa's Baby 14. The Girl from Porto Rico 20. Finnigan's Ball 23. Bells, Bill 27.

KENT.—OPERA HOUSE (D. H. Green, manager): John Griffith in The King's Rival Oct. 31; performance good; attendance fair. Kidnapped in New York 6; performance excellent; crowded house. Finnigan's Ball 14.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Bert Marshall's Metropolitan Comedy co. 4-6; good co.; small houses. The Waifs of New York 9. The Girl from Porto Rico 13. Owl Hollow 19. Mamma's New Husband 23.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): The Gambler's Daughter 1; good business; performance very satisfactory. Don't Tell My Wife 4 pleased good house. The Girl in the Barracks 7. Frank Keenan 8. U. T. C. 14. M. B. Streater's Stock co. 18-23.

CIRCLEVILLE.—OPERA HOUSE (W. H. Cutter, manager): The Girl in the Barracks Oct. 31; good performance; poor business. Old St Stebbins 2; good business; fair co. The Secret Dispatch 12. When We Were Twenty-one 14.

GREENVILLE.—TRAINOR'S OPERA HOUSE (S. A. Dorman, manager): The Girl from Porto Rico Oct. 31; good performance; fair business. A Turkish Bath 2 canceled. Across the Desert 6. When We Were Twenty-one 11.

M'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, managers): Old Arkansaw 5; good house pleased. Chicago Opera co. 6. Smith Sisters Concert co. 9.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Uncle Hez 5; fair performance and audience. The Little Minister 9. Streator Stock co. 11-16.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Morrison's Faust 2; packed house; first-class performance. The Girl in the Barracks 11. Humpty Dumpty 14.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): Faust 1; good house and performance. Francisca, magician, 7. The Girl in the Barracks 9. Humpty Dumpty 15.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Chicago Opera co. 7. Waifs of New York 14. Star-Cross Comedy co. 18-23. In the Reckies 28. A Turkish Bath 28.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, manager): Frank Keenan in Hon. John Grigsby Oct. 30; fair sized audience; good performance. Waifs of New York 8.

GALLIPOLIS.—THEATRE (Bryan and Marten, managers): A Guilty Mother opens season 6. The management has gone to large expense in remodeling the theatre.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Old Arkansaw 1; good performance; fair business. Across the Desert 8.

STEUBENVILLE.—OLYMPIA (L. J. Watson, manager): Masseppa 4. John Griffith 6. Old Arkansaw 8.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilleo, manager): Katie Emmet in Waifs of New York 1; fair and pleased audience.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Belter and Cox, managers): The Secret Dispatch 16. Slayton Jubilee Singers 21. Finnigan's Ball 22.

ALLIANCE.—OPERA HOUSE (J. C. Cravin, manager): Little Irene Myers co. 11-16. Mamma's New Husband 19. Passion Play Pictures 22. 23.

BOWLING GREEN.—GRAND OPERA HOUSE (A. W. Rudolph, manager): Mack's Vandeville 7-9 canceled. Empire Stock co. of Toledo 13.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Lecture by Rev. F. C. Kelley 8. Chicago Opera co. 13. Waifs of New York 19.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Madeline of Fort Reno 1; good house; satisfactory performance.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Frank Keenan in Hon. John Grigsby 6 to large and pleased audience. Humpty Dumpty 12.

BRYAN.—JONES OPERA HOUSE (MacPhail and Mallory, managers): Dark.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Uncle Hez 2; S. R. O.; audience pleased.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Dark.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Price-Arlington co. Oct. 27-2 in In a Woman's Power, Nell Gwynn, The Other Girl, The Sin of Youth, North Carolina, and An Unequal Match; fair business and co. Rusco and Holland's Minstrels 3 to S. R. O. Benedict's Quo Vadis 5. For Her Sake 7. The Baggage Check 8. Bobby Fountain 10-16.——ITEM: Bosse and Chesterfield closed with Price-Arlington co. 11 to join Ewing-Taylor co. C. E. Bramann closes 7 to join Human Hearts.—The Mortens closed with the Ewing-Taylor co. 25 and joined the Price-Arlington co. here 27.

PERRY.—OPERA HOUSE (J. C. Dulaney, manager): Richards and Pringle's Minstrels 2; performance creditable; good house. For Her Sake 3; full house; co. strong. At Valley Forge 4; good house and performance. A Baggage Check 6. Midnight in Chinatown 9.

GUTHRIE.—BROOKS THEATRE (J. M. Brooks, manager): Benedict's Quo Vadis 4; excellent production; large attendance. For Her Sake 6. Midnight in Chinatown 8.

ENID.—OPERA HOUSE (J. S. Shoemaker, manager): Madison Square Comedy co. Oct. 28-30 in Louisiana, Justice at Last, and Shantytown; good performances; full houses.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): Marie Fountain Theatre co. Oct. 28 opened to full house; business rest of week light; poor co.

KINGFISHER.—GRAND OPERA HOUSE (C. P. Wickmiller, manager): At Valley Forge 7.

OREGON.

BAKER CITY.—BAKER'S OPERA HOUSE (George L. Baker, lessee and manager; L. H. Pearl, local manager): Leon Herrmann Oct. 28 pleased fair audience. A Common Sinner 30 amused good house. The Casino Girl pleased large audience 31. Mr. and Mrs. Clarence M. Brune 5.——ITEM: George L. Baker, manager of the Baker City Opera House, accompanied by Mrs. Baker, left last evening for Portland, Ore., their future home, that place being nearer the center of Mr. Baker's circuit of theatres.

PENDLETON.—FRAZER'S OPERA HOUSE (George L. Baker, manager): A Common Sinner Oct. 29; poor performance; fair house. Mr. and Mrs. Clarence M. Brune 7. Jess of the Bar Z Ranch 11. Hunting for Hawkins 14. Devil's Auction 20.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): A Common Sinner Oct. 29; fair house; co. good. Jess of the Bar Z Ranch 12. Hunting for Hawkins 15. The King of the Opium Ring 21.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Gordray, manager): Mr. and Mrs. Clarence M. Brune 2. Frawley co. 3. Haverly's Minstrels 23. The Convict's Daughter 28.

PENNSYLVANIA.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): Two Little Vagrants Oct. 30; clever co.; fair house. Neva Harrison won the honors. Whitney and Knowles' Quo Vadis 1; profitable business; co. strong; scenic equipment not as good as formerly. Barlow and Wilson's Minstrels 2; fair house and performance. Peck's Bad Boy 5; good audience pleased. Lovers' Lane 12.——HEISER'S OPERA HOUSE (John Heiser, manager): Seiler's Juvenile Minstrels 2; poor business; co. failed to please. Callahan's Faust 5; fair house; satisfactory performance. Lowrey Brothers' Minstrels 6; small house; co. good; has much improved. Next Door 8.——ITEMS: Harvey Bagenstose is acting as assistant treasurer at the Grand.—The Elks gave a banquet at the new Kaier Hotel 5 and initiated several members.—Mary Stuart will be played by amateurs at Catasauqua 7, 8. Mrs. H. E. Monroe has charge of the production.—Joseph R. Hart, of Allentown, has composed a song entitled "The Summer Girl." It is now in the hands of publishers.—Several Sundays ago there were so many theatrical people in Allentown that the Central Railroad of New Jersey had to make up a special train of nine cars, the train carrying the Miss Bob White co., Sawtell's Dramatic co., and the Lyeborne Stock co. to their next stands.—Dr. Gray, hypnotist, has retired from that work and is practicing dentistry at Easton. R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; Charles Hausmann, manager): Tennessee's Pardner 1; good performance; paying business. Burrill Comedy co. opened 4 in Stricken Blind to big house; pleasing co. and specialties. Other plays: Rose Garland and The Deserter. Peck's Bad Boy 6; S. R. O.; audience satisfied. Oriental Burlesquers 11. Lovers' Lane 12. Alice in Wonderland (local) 14, 15. A Breezy Time 16.——ITEMS: Dick Turbin and Tom King will be played by amateurs at the Schuylkill Haven Opera House soon.—Peck's Bad Boy co. 6 caused the Burrill co. to lay off on that date.—The G. A. R. will give a benefit concert soon.—Percy Towns, of Buffalo Bill's Wild West, was in the railroad wreck, and returned home 4.

GEORGE B. STICHTER.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Whitney and Knowles' Quo Vadis 2; good business; fine performance. Edwin C. Gallagher, Lauren Rees, Leonard Clark, and Marie Saunell deserve mention. Kellar 6 to his usual large audience; audience pleased. Where the Laugh Comes in 12. Lovers' Lane 14. The Vermont Girl 16. Sapetta 18.——ITEMS: The Clover Club, of this place, has organized a minstrel co., that will be seen at the Lyric this Winter.—The Patricolo Grand Concert co., Lyric 1. A fine programme was presented.—The Park Sisters, of New York, were seen at the Lyric 2. auspices Y. M. C. A.; excellent concert.—The Ithaca Concert co. rendered a programme of choice music at Salem's Reformed Church 5.—The Scottish Reformation, under the direction of Mrs. H. E. Monroe of Washington, D. C., will be presented in the Town Hall, Catasauqua, by sixty young people of that place 7, 8.—Manager Mishler, of Reading, visited Allentown 1.

LANCASTER.—FULTON OPERA HOUSE (Yeckner and Gleim, managers): Barney Gilmore in Kidnapped in New York 4; light house; fair co. Barlow and Wilson's Minstrels 5; fair audience not well pleased. Henry Miller, admirably supported by Arthur Elliot, Florence Rockwell, Walter Allen, and a capable co., in D'Arcy of the Guards delighted large audience 6; costumes and stage settings fine. The Real Widow Brown 7. A Rough Rider's Romance 8. The Dairy Farm 9. Morning Glories Burlesquers 11. Alvin Joslin 12. Peck's Bad Boy 13. The Christian 14. The Hottest Coon in Dixie 15. Wine, Woman and Song Burlesquers 16. Callahan's Faust 17. The Deemster 18.——ITEMS: George W. Cummings, acrobat, of Forepaugh-Sells' Circus, has returned home.—St. Anthony's Dramatic Association presented My Maryland at Institute Hall 6, 7.—It has been arranged to have the Philadelphia Symphony Orchestra give three concerts here in December and January.

KANE.—TEMPLE THEATRE (Cuba, Foote and Durham, managers): Mistress Nell Oct. 26 to large and appreciative audience; production well staged; co. good. Agnes Ardeck and Eustace Mace Greenleaf excellent. First number on Y. M. C. A. Course, Patricolo Concert; co., 5 to large and pleased audience. Toll Gate Inn 7. Miss Bob White 12. Kellar 15. The American Girl 19.——ITEMS: The Y. M. C. A. is furnishing a good series of entertainments this season. The course is composed of the following numbers: E. T. Hagerman, D.D., 13; Ariel Ladies' Sextette, Dec. 17; Dr. Robert Negrue, Jan. 29; the Ottumwas, of Chicago, Mar. 12.—Three window glass factories and one glass bottle factory started their fires and resumed business 1, with a payroll aggregating $40,000 per week and increasing our population about 1,500. This, together with a general boom along other lines, gives promise of a good season.

NEW CASTLE.—OPERA HOUSE (J. F. Geninger, manager): Gibney-Hoeffler Stock co. pleased good houses Oct. 28-2. Plays: Our Little Minister, The Woman in Black, East Lynne, Down in Maine, A Child of the Night, The Sign of the Crucifix, The Convict's Brother, and The Prince of Liars. William Bonelli and Rose Stahl in An American Gentleman 4 to fair and pleased house. Vernona Jarbeau in Masseppa to small and disappointed audience 5. J. H. Kalb's Vandeville co. displeased small audience 6. The co. was booked for three nights, but Manager Genkinger canceled after first performance and refunded the audience their money. The Telephone Girl 18. Kellar 22. Hello, Bill 23.——ITEM: J. Howard Bauman, of this city, has sold his play, Hearts of Gold, to the Little Irene Myers co.

WILKES-BARRE.—THE NESBITT (Burgunder and Coons, lessees): Toll Gate Inn 1; fair house and co. Maude Adams in Quality Street 2. Lost River 4; fair house; co. 25d play ordinary. The Brixton Burglary 5; good house; clever co. Bertha Galland 6. Katherine Kidder 11. Morrison's Faust 14. A Royal Prisoner 15.——GRAND OPERA HOUSE (Burgunder and Coons, lessees): Huntley Harris Stock co. Oct. 28-2; good business; satisfactory production. Plays last half of week: The New Dominion, Davy Crockett, The Fatal Card, and An Innocent Sinner. Bawtelle Dramatic co. 4-9; biz business; clever co. Plays: The Shaughraun, A Country Courtship, The Egyptian Princess, The Golden West, The Long Strike, An Irish Arab, The Heart of Virginia, and Frou Frou. Schiller Stock co. 11-23.

SCRANTON.—LYCEUM THEATRE (M. Reis, lessee; A. J. Duffy, manager): Maude Adams in Quality Street 1. Toll Gate Inn 2 delighted large audiences. William Black and Sylvia Bidwell were especially good. Lost River 5; large audience. Paul Gilmore and Edith Fassett made hits. The Brixton Burglary 6; poor house. W. J. Ferguson deserves mention. Bertha Galland 7. Morrison's Faust 13. Katherine Kidder 15. A Royal Prisoner 16.——ACADEMY OF MUSIC (M. Reis, lessee; A. J. Duffy, manager): Huntley-Harris co. 4-16; capable co.; business good. Plays: Knobs o' Tennessee, For Liberty and Love, An Innocent Sinner, The New Dominion, Roanoke, Davy Crockett, and The Fatal Card.

YORK.—OPERA HOUSE (B. C. Penta, manager): Kellar Oct. 31 to his usual large business; satisfying performance. The Princess Chic with Marguerite Sylvia in the title-role, delighted large audience 1. Murray and Mackey's Bon Ton Ideals in A Man of Mystery, A Struggle for Honor, Sentenced for Life, The Irish Exile, My Tiger Lily, Brother Against Brother, East Lynne, and Across the Continent 4-9 to good business; satisfactory performances. The Girl from 'Frisco 13 canceled. Callahan's Faust 11. A Rough Rider's Romance 12. Alvin Joslin 14. Katherine Ridgway Concert co. 15 (Y. M. C. A. Course). The Hottest Coon in Dixie 18.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Laird, manager): Hello, Bill Oct. 22; good house and performance. Francisca, magician, 26; satisfactory performance and house. Under Two Flags 30; good house; poor performance. Moving Pictures 1, 2, to fair business. Walker Whiteside in Heart and Sword 6; crowded house play well staged and acted. Aubrey Stock co. 11, 12. Lecture 14. Lord Denton 16. J. W. Carner Stock co. 18-23.——ITEM: After the performance of Heart and Sword 6 a rehearsal of Robert of Sicily was held by the Whiteside co., under the direction of Mat Freeman, of New York. The co. will rehearse in Toledo, O., the rest of the week.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Carner Stock co. closed successful week 2. Plays: The Black Flag, Old Cattaraugus, The Flaming Million, Rip Van Winkle, Knobs o' Tennessee, Outwitted, My Uncle from New York, A Man of Mystery, U. T. C., and The French Spy. The Little Minister 4 canceled. Masseppa 7. A Homespun Heart 8. Old Arkansaw 9. Mamma's New Husband 11. The Telephone Girl 15. The Real Widow Brown 16. For Her Sake 18. The Secret Dispatch 19.——ITEM: Manager F. R. Hallam has gone to Cambridge Springs for a week for his health.

EASTON.—ABLE OPERA HOUSE (W. K. Detwiler, manager): Maude Adams in Quality Street Oct. 31 to largest audience of season. Ingersoll-Sergeant Band Concert (local) 3 to S. R. O.; this, the band's first appearance on the concert stage, met with success. Lovers' Lane 4 made hit of season; fair house. Bertha Galland in The Forest Lovers 6 to small audience; medium attraction. Alabama 7 by Easton Dramatic Association, was greeted by fair audience. Honors were carried off by Douglass Reeder, John Pullock, and T. McKean Chidsey.——ITEM: Miss Adams, while in this city 31, visited the grave of the late Belle Archer.

GREENSBURG.—KEAGGY THEATRE (R. G. Carper, manager): The Deemster Oct. 29; fair audience; performance excellent. Claude Papin, manager The Deemster co., was married to Camilla Martin on the stage after the performance, the audience remaining to witness the ceremony. Papa's Baby (return) to S. R. O. 1. Himmelein's Ideals 4-9; large audiences pleased. Plays: A Man of Mystery, Wife for Wife, Northern Lights, The Electrician, In the Heart of the Storm, Sins of the Night, Kathleen Mavourneen, and the Great Northwest. Enoch Arden Concert co. 11. The Telephone Girl 13.

SUNBURY.—NEW CHESTNUT STREET OPERA HOUSE (James C. Packer, manager): Boyer Brothers' Next Door 5 to large and pleased audience. Roberts' Troupe of acrobats and the Sautelle Sisters deserve mention. The Dairy Farm 8. The Missouri Girl 25. The Village Parson 19. The Telephone Girl 22. The Vermont Girl 28. The American Girl 30.——ITEM: James C. Packer, having purchased the entire stock of the New Chestnut Street Opera House, will in the future manage the house personally, W. W. Fisher retiring from the management.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): Charles Leybourne's Bon Ton Stock co. closed successful week Oct. 26, having presented The Princess of Patches, The Black Flag, Reaping the Whirlwind, An American Heiress, and Chattanooga in '61. Two Little Vagrants pleased large house 28. Whitney and Knowles' Quo Vadis 31; excellent performance; full house. Tennessee's Pardner 2; good performance; big business. Next Door 6; fair house and co. Kellar 11.

MINERSVILLE.—OPERA HOUSE (Charles F. Kear, manager): Tennessee's Pardner Oct. 31; excellent performance; fair business. Pennsylvania 24; pleased audience. Local 26. His Friend Clancy 30 canceled. Barlow and Wilson's Minstrels 4; big business; co. weak. Next Door 9. A Royal Prisoner 13. Wood, magician, 18. In Atlantic City 21. The Trapper's Daughter 22. Conway and Haas co. 25-27.——ITEM: His Friend Clancy co. is said to have closed at Sommerville, N. J., Oct. 26.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Annie Russell in A Royal Family Oct. 31 to capacity. Daniel Ryan co 4, 5, 8, 9, in A Royal Lover, O'Brien, the Contractor; The Fatal Wedding, His Love and His Wife, Jim, the Penman; and The Grip of Steel; attendance large. Miss Bob White 7; excellent performance; big business. The Christian 11. Up York State 12. Arthur Byron 14. Frank Daniels 15.

PITTSTON.—MUSIC HALL (C. C. King, manager): Through the Breakers 1; large and pleased audience. Whitney's San Francisco Minstrels 2; fair house and performance. Schiller Stock co. opened for week 4 in Woman's Enemy to large audience. Dora Thorne and Hearts of Fire 5, 6; fair business. Phinney's United States Band 10. The Secret Dispatch 14. The Village Parson 16. Klark-Scoville co. 18-20. Huntley and Harris co. 21-23.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Breson, manager): Amy Lee Stock co. Oct. 31-2 in Miss Harum Scarum, Foxy's Ferry, The Clipper, and The Little Detective to good business; co. fair. Papa's Baby (return) 4 amused fair audience. A Homespun Heart 7. Uncle Josh Spruceby 9. For Her Sake 15. Pennsylvania 18. The Secret Dispatch 20. Tennessee's Pardner 25. Chicago Stock co. 26, 27. Next Door 28-30.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Two Little Vagrants 1, 2. Quo Vadis 4. Henry Miller 5. Lost River 6.——GRAND OPERA HOUSE (George M. Miller, manager): Bennett and Moulton co. gave good performances of The Daughter of the South, Dangers of New York, The Captain's Mate, At the Hour of Nine, and The Queen of Chinatown to large houses 4-9.

NORRISTOWN.—GRAND OPERA HOUSE (Appell and Whiteley, lessees): A Rough Rider's Romance 1 pleased fair audience. Eight Bells 2 delighted very large audience. A Woman in the Case 3; good performances and business. Mabel Page co. 4-9 in Under Two Flags, The Pearl of Savoy, and Oliver Twist to fair business. The Brixton Burglary 7. Alice in Wonderland 8, 9. Lovers' Lane 11.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, manager): A Breezy Time pleased big house Oct. 31. Klark-Scoville co. in A Country Kid 4; performance good; business fair. The Winchesters and Latimore and Leigh deserve mention. Slayton Jubilee Singers 5; performance and business good. Tennessee's Pardner 8. Conroy, Mack and Edwards co. 11-16.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): A Breezy Time Oct. 30; full house pleased. Conroy, Mack and Edwards co. 4-9 in A Daughter of Cuba. On the Mobile, and The Dangers of New York; co. average; full houses. Tennessee's Pardner 11. The Spinster (local) 14. A Rough Rider's Romance 16. The American Girl 22.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Nellie Lyons Healy co. Oct. 29-2 to deservedly poor business. Aubrey Stock co. 4-9; good houses and co. Toll Gate Inn 11. An American Girl 14. Kellar 16. Dunten's Nightingale co. 18. Empire Vaudevillians 20. The Land o' Cotton 21. Whitney's Minstrels 23.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): Tennessee's Pardner 4; Crowded house; performance pleasing. A Rough Rider's Romance 7. A Breezy Time 12. The Missouri Girl 19.——ITEM: Phil Hunt, manager of Tennessee's Pardner, will present a new play next season by Robert J. Donnelly, entitled Down by the Sea.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, manager): Vogel's Minstrels Oct. 10 pleased large audience. McCloy Stock co. 13 canceled. The Deemster 16 pleased fair audience. Madeline of Fort Reno 18. Where the Laugh Comes In 21. Interstate Concert 24. Finnigan's Ball 28. Caught in the Web 1.

BUTLER.—PARK THEATRE (George Burckhalter, manager): Masseppa 1; good house and performance. The Trapper's Daughter 2; fair houses pleased. A Homespun Heart 4; excellent performance; fair business. Miss Bob White 5. The Telephone Girl 6. Elks' benefit 11. Tennessee's Pardner 14. Kalb's Vaudeville 15, 16.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): Miss Bob White Oct. 31 to very large and pleased audience. A Breezy Time 2; fair and appreciative audience. A Country Kid 5; large and enthusiastic audience; specialties excellent. The Dairy Farm 7. Vogel's Minstrels 9. A Wise Guy 11. Kellar 13.

BETHLEHEM.—GRAND OPERA HOUSE (G. W. Hamersley, manager): Kellar 5; large audience pleased. Peck's Bad Boy 8. The Christian 9. The Vermont Girl 14. The Queen of Chinatown 16. Where the Laugh Comes In 18. The Hottest Coon in Dixie 21. The Heart of Chicago 25. Morrison's Faust 28. The Deemster 27. The Village Parson 28.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, lessee): Where the Laugh Comes In 7; fair house and performance. A Rough Rider's Romance 11. Alvin Joslin 13 canceled. Peck's Bad Boy 15. The Deemster 16. Treachery Institute 18-21. Callahan's Faust 22. Barlow and Wilson's Minstrels Dec. 13.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Two Little Vagrants pleased large house Oct. 30. Alice in Wonderland was well produced by local talent 1, 2 to good houses. Klark-Scoville co. 7-9. Morrison's Faust 15. Wood, magician, 21. The Telephone Girl 23. Huntley-Harris co. 25-30.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Next Door pleased large house 3. Whitney's Minstrels 6; good show; fair house. A Breezy Time 9. Kellar 12. Phinney's U. S. Band 13. A Turkish Bath 16. The Village Parson 19. A. and T. Biograph co. 22, 23. The Hottest Coon in Dixie 28. Ride Tracked 30.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): A Breezy Time 1 to large and satisfied audience. Toll Gate Inn 5; good house; fine performance. Fisk's Jubilee Singers 6. Whitney's Minstrels 12. The Trapper's Daughter 13. Under Two Flags 18. The American Girl 25. Old Arkansaw 26.

ASHLAND.—GRAND OPERA HOUSE (Watts and Vosage, managers): A Rough Rider's Romance 6; pleasing performance; fair business. Next Door 7; big business; performance good. Whitney's Minstrels 9 canceled. A Cold Day 11. Bimbo of Bombay 12. Sons of Ham 20. Under Two Flags 28.

TOWANDA.—HALE'S OPERA HOUSE (C. S. Kirby, manager): Toll Gate Inn Oct. 31 to large and pleased audience. Vogel's Minstrels 12. The Trapper's Daughter 26.——ITEM: The Soldiers' and Sailors' Monument, now in course of construction, will be dedicated 26.

CARLISLE.—OPERA HOUSE (Markley and Appel, lessees; W. H. Bretz, manager): Miss Bob White 7; delightful performance; largest house of season. Alvin Joslin 6 failed to please small house. Callahan's Faust 8. The Real Widow Brown 11. Oriental Burlesquers 12. The Deemster 18.

JEANNETTE.—BYERS THEATRE (Thomas Boyd, manager): Dilger-Cornell co. closed successful week 2.

(Grable and Downer, managers): Pennsylvania pleased good house 5. Diller-Carnell co. 13-18.

SHEFFIELD.—I. O. O. F. THEATRE (G. F. Carlson, manager): Under Two Flags 2; full house pleased. The American Girl 16.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitman, manager): A Country Kid 6; good audience pleased.

HASTINGS.—OPERA HOUSE (James McNally, manager): Tennessee's Pardner 12. A Rough Rider's Romance 19.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Caught in the Web 4; poor business; co. good. The Telephone Girl 5; big business; co. good.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (Scheck and Messenger, managers): Under Two Flags 6; poor house and performance.

MILTON.—OPERA HOUSE (A. J. Blair, manager): A Breezy Time 6 pleased good house. A Hindoo Hoodoo 11. Ernest Gamble Concert co. 20.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Nina co. 11-16.

MANSFIELD.—OPERA HOUSE: Dark.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Thomas E. Shea Oct. 31-36 to fair houses first of week and good houses last performances. The Old Homestead 28 to S. R. O. Corse Payton Comedy co. opened 4 for week to good houses. Plays: Jim the Penman, Passion's Slave, Hazel Kirke, and The Prodigal Daughter. A Tipperary Christening 11. Down Mobile 14. Uncle Terry 18, 19. Jere McAuliffe co. 18-23.

WESTERLY.—ELLVEN'S OPERA HOUSE (C. B. Ellven, manager): Bennett and Moulton co. closed week of poor business 2; fair co. Plays: The Captain's Mate, Under Two Flags, The Fay Train, A Daughter of the South, At the Hour of Nine, The Little Heiress, A Bowery Courtship, and Orphans of New York. Bar Harbor 16.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Cook-Church co. closed week of fair business 2. Harry Mannering in Jealous Mandlin 4 to S. R. O.; excellent performance. Alvin Joslin 5. Hello, Bill 11. Corse Payton Stock co. 18-23. Minstrels (local) 28. Winchester 29.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Two Little Waifs 4-5; good business; performances satisfactory. Miss Dix's Creole Mandolin-zitars 7-9.

RIVERPOINT.—THORNTON'S OPERA HOUSE (C. M. Thornton, manager): Alvin Joslin 9. Grimes' Cellar Door 12, 13.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Foxy Grandpa Oct. 30, 31; moderate business; performances satisfactory. The Wife of Jealousy 1, 2; competent co.; fair business. Herbert Kelcey and Effie Shannon in Her Lord and Master 4 pleased large audience. Punch Robertson in Dan Casser and The Man in the Iron Mask 6, 7 to large audiences; fair performance. Frederick Wards 8. Way Down East 9.——ITEMS: The Tennessee Centennial, a convention hall costing seven thousand people, has been leased by W. P. Bowling for three years, and is being converted into a popular price theatre for vaudeville and repertoire co. The city is rapidly being filled with show people from Buffalo and other places in anticipation of the South Carolina Interstate and West Indian Exposition, that will open Dec. 1 and continue until June 1.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): E. D. MacLean and Odette Tyler in The Rebel for Sunday 1 delighted large audience; company and stage settings fine. Frederick Wards 2. Uncle Tom's Cabin 11. A Guilty Mother 12. Cullman, Olsen and Wagner's Minstrels 13. The Gay Mr. Goldstein 18. The Power of Love 23. Travis County co. 25. A Runaway Girl 26.

GREENVILLE.—GRAND OPERA HOUSE (R. T. Whitten, manager): The Pride of Jennie Oct. 26; performance and business fair. E. D. MacLean and Odette Tyler in Cardinal 31 pleased large audience. Uncle Josh Spruceby 4-6. Gideon, Olsen and Wagner's Minstrels 11. Uncle Tom's Cabin 12. The Power of Love 13.

FLORENCE.—AUDITORIUM (Gerdtzen and Salisbury, managers): Under Two Flags Oct. 30; performance and business poor. Lottie Gilson, Olsen and Wagner's Minstrels, Gideon's Operatic Burlesque 31; performances good; small houses. Uncle Tom's Cabin 6; performance satisfactory; small house.

COLUMBIA.—THEATRE (Smith-Odell and Bowers, managers): Lost Trail Oct. 30; performance poor; house poor. Way Down East 31; fair business; good house. Lottie Gilson, Olsen and Wagner's Minstrels 31; fair performance; large house. Uncle Tom's Cabin 4; performance poor; small house. Under Two Flags 5; fair business and performance. Uncle Tom's Cabin 6; performance satisfactory; small house.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Foxy Grandpa Oct. 30, 31; moderate business; performances satisfactory. The Wife of Jealousy 1, 2; competent co.; fair business. Herbert Kelcey and Effie Shannon in Her Lord and Master 4 pleased large audience. Punch Robertson in Dan Casser and The Man in the Iron Mask 6, 7 to large audiences; fair performance. Frederick Wards 8. Way Down East 9.——ITEMS: The Tennessee Centennial, a convention hall costing seven thousand people, has been leased by W. P. Bowling for three years, and is being converted into a popular price theatre for vaudeville and repertoire co. The city is rapidly being filled with show people from Buffalo and other places in anticipation of the South Carolina Interstate and West Indian Exposition, that will open Dec. 1 and continue until June 1.

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FLORENCE.—AUDITORIUM (Gerdtzen and Salisbury, managers): Lost Trail Oct. 30; performance and business poor. Lottie Gilson, Olsen and Wagner's Minstrels 31; performances good; fair business. Uncle Tom's Cabin 4; performance poor; small house. Under Two Flags 5; fair business and performance. Uncle Tom's Cabin 6; performance satisfactory; small house.

COLUMBIA.—THEATRE (Smith-Odell and Bowers, managers): Lost Trail Oct. 30; performance poor; house poor. Way Down East 31; fair business; good house. Lottie Gilson, Olsen and Wagner's Minstrels 31; fair performance; large house. Uncle Tom's Cabin 4; performance poor; small house. Under Two Flags 5; fair business and performance. Uncle Tom's Cabin 6; performance satisfactory; small house.

GREENWOOD.—OPERA HOUSE (Smith-Odell and Bowers, managers): Lost Trail Oct. 29; performance poor; house poor. Way Down East 30; fair business; good house. Lottie Gilson, Olsen and Wagner's Minstrels 31; fair performance; large house. Uncle Tom's Cabin 4; performance poor; small house. Under Two Flags 5; fair business and performance. Uncle Tom's Cabin 6; performance satisfactory; small house.

GRAHAM.—CABINET OF MUSIC (J. D. Bonner, manager): The Man in the Iron Mask 11; good performance and house. Gideon, Olsen and Wagner's Minstrels 12; poor performance; small house. Uncle Tom's Cabin (local) 13. Under Two Flags 15.

GAFFNEY.—OPERA HOUSE (Hickey and Gaffney, managers): Local Stock Oct. 28 to large and pleased audiences. The Wife of Jealousy 29 to fair house; performance satisfactory. Uncle Tom's Cabin 30, 31; fair co. Lottie Gilson, Olsen and Wagner's Minstrels 11. Uncle Tom's Cabin 12. Under Two Flags 13. Local Stock co. will open 18. The Gay Mr. Goldstein 19. Uncle Terry 20. Local Stock co. will return 25.

ANDERSON.—OPERA HOUSE (E. R. Fisher, manager): Gideon, Olsen and Wagner's Minstrels pleased fair house 30. Local Stock Comedy co. 2-9.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (E. A. Wilson, manager): Rachel Dodge in Virginius (2, 3): crowded house; excellent performance. Dr. Cook and Dr. Hyde 11; fair performance; good house. Cecil Lean in Cousin Kate 12. Lander Stock co. 13-16.

SIOUX FALLS.—NEW THEATRE (S. H. Dow, manager): Kent Dawe Oct. 27; fair house and co. The Cyclone 28; co. poor; fair house. Si Perkins 29; fair business; co. failed to please. Lovey Lean 31; crowded house; excellent co.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Steele, manager): Vendome Stock co. in Frederic 4; fair house and performance. Modern Magdas and Lord Chumley 5; fair business. Queen of Vagabonds and Henry VIII 6 to fair business; performances of Vance and Henry VIII 7 pleased fair audiences. Otis Skinner 9. Vendome Stock co. in A Prodigal Widow 11.——GRAND OPERA HOUSE (C. J. Hyde, manager): The Irish Pawnbroker 28; co. poor; fair house. Lovey Lean 29; crowded house; pleased large audience. Wilbur Opera co. in Wang 30; fair house; pleased audience. Fiske O'Hara 31; crowded house; pleased audience. Lottie Gilson, Olsen and Wagner's Minstrels 11. Uncle Tom's Cabin 12. Under Two Flags 13. Local Stock Comedy co. 18-23.

CHATTANOOGA.—NEW OPERA HOUSE (Fred B. Allen, manager): The Girl from Kentucky Oct. 31; fair house; pleased. A Gentleman of France 1; fair business; performance satisfactory. Lovey Lean 2; crowded house; pleased audience. Fiske O'Hara and Lottie Gilson 4; crowded house; pleased audience. Wang 5; crowded house; pleased audience. Rachel Dodge 6; performance satisfactory; small house. Gideon, Olsen and Wagner's Minstrels 7. A Day and a Night 8; good business; pleased audience. Uncle Tom's Cabin 9. Under Two Flags 10. The Girl from Kentucky 11. Cullman and Tim Murphy 12. Local Stock Company was to have been organized 6, but on account of the illness of Odette Tyler the date was changed to 9. A return date is fixed for February.

KNOXVILLE.—STAUFF'S THEATRE (Felix Stauff, proprietor): Way Down East Oct. 31; crowded house; fair performance. Lost Trail 1; fair business and performance. Si Perkins 2; crowded house; pleased audience. Queen of Vagabonds and Henry VIII 3; fair business; performances of Queen and Henry VIII pleased fair audiences. Otis Skinner 4. Vendome Stock co. in A Prodigal Widow 6; performance satisfactory; small house. Gideon, Olsen and Wagner's Minstrels 11.——GRAND OPERA HOUSE (Staub and Lamb, managers): The Girl from Kentucky 28; co. poor; fair house. Lovey Lean 29; crowded house; pleased audience. Wang 30; fair house; pleased audience. Fiske O'Hara 31; crowded house; pleased audience. Rachel Dodge 1; performance satisfactory; small house. Gideon, Olsen and Wagner's Minstrels 2; fair performance; large house. Uncle Tom's Cabin 4; performance poor; small house. Under Two Flags 5; fair business and performance. Uncle Tom's Cabin 6; performance satisfactory; small house. Local Stock Company to open 11. Tim Murphy 12.

CLARKSVILLE.—QUALITY THEATRE (Quality Amusement Co., proprietors): Way Down East Oct. 30; performance and business fair. Lost Trail 31; fair business and performance. Si Perkins 1; crowded house; pleased audience. Queen of Vagabonds and Henry VIII 2; fair business; performances of Queen and Henry VIII pleased fair audiences. Otis Skinner 3. Vendome Stock co. in A Prodigal Widow 5; performance satisfactory; small house. Gideon, Olsen and Wagner's Minstrels 11.——GRAND OPERA HOUSE (Staub and Lamb, managers): The Girl from Kentucky 28; co. poor; fair house. Lovey Lean 29; crowded house; pleased audience. Wang 30; fair house; pleased audience. Fiske O'Hara 31; crowded house; pleased audience. Rachel Dodge 1; performance satisfactory; small house. Gideon, Olsen and Wagner's Minstrels 2; fair performance; large house. Uncle Tom's Cabin 4; performance poor; small house. Under Two Flags 5; fair business and performance. Uncle Tom's Cabin 6; performance satisfactory; small house. Local Stock Company to open 11. Tim Murphy 12.

KINGSVILLE.—OPERA HOUSE (Frank Bennett, manager): Way Down East Oct. 31; performance and business fair. Lost Trail 1; fair business and performance. Si Perkins 2; crowded house; pleased audience. Queen of Vagabonds and Henry VIII 3; fair business; performances of Queen and Henry VIII pleased fair audiences. Otis Skinner 4. Vendome Stock co. in A Prodigal Widow 6; performance satisfactory; small house. Gideon, Olsen and Wagner's Minstrels 11.——GRAND OPERA HOUSE (Staub and Lamb, managers): The Girl from Kentucky 28; co. poor; fair house. Lovey Lean 29; crowded house; pleased audience. Wang 30; fair house; pleased audience. Fiske O'Hara 31; crowded house; pleased audience. Rachel Dodge 1; performance satisfactory; small house. Gideon, Olsen and Wagner's Minstrels 2; fair performance; large house. Uncle Tom's Cabin 4; performance poor; small house. Under Two Flags 5; fair business and performance. Uncle Tom's Cabin 6; performance satisfactory; small house. Local Stock Company to open 11. Tim Murphy 12.

BRISTOL.—HARMELING OPERA HOUSE (Quenzer Greene, manager): "Way Down East" Oct. 30 to large and pleased house; performance excellent. Gertrude Coghlan 4. Whitney and Knowles' Quo Vadis 12.

PARIS.—GRETH OPERA HOUSE (H. B. Davis, manager): Shooting the Chutes 7 canceled without notice. Rube Tractful 12. Palmer's Ten Nights in a Barroom 28.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Hale and Co., managers): Vendome Stock co. in Nancy and Co. Oct. 31; good house and co. Shooting the Chutes 5.

TEXAS.

WACO.—THE GRAND (John Schwartz, manager): Rebel Traitor Stock co. Oct. 28-S in The Lost Paradise, Shenkin, Prove Ticket 210, Are You An Old Maid, Quincy, Ten Nights in a Barroom, Camille, Sweet Lavender, and Lost Lenox to crowded houses; performances satisfactory. Mary's Country co. 4-9.——AUDITORIUM (George H. Walker, manager): The Runaway Girl 11; fair house and pleased audience; Arthur Dunn in the title role. The opening attraction of the season. The opening attraction of the season was The John Thomas Concert co. 4. A Gay Dream was the Julia Thomas Concert co. 5; crowded house; pleasing entertainment. Lovey Lean 6; to immense audience; fine production. Lost Trail 7; to large audience; fair performance. Coffee to Hell 8; to fair house; performance satisfactory. Under Two Flags 9; crowded house; excellent co.

TEMPLE.—OPERA HOUSE (Frank Bennett, manager): Lost Trail Oct. 31; fair house; pleased audience. Si Perkins 1; crowded house; pleased audience. Queen of Vagabonds and Henry VIII 2; fair business; performances of Queen and Henry VIII pleased fair audiences. Otis Skinner 3. Vendome Stock co. in A Prodigal Widow 5; performance satisfactory; small house. Gideon, Olsen and Wagner's Minstrels 11. Uncle Tom's Cabin 12. Under Two Flags 13. Local Stock Company to open 18. Tim Murphy 19.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Whose Baby Are You pleased good house Oct. 28. East Lynne 29; average business; good co. A Runaway Girl did big business 30; performance good. Florodora 31; large and excellent co.; receipts $1,700. Alvin Joslin 2; good business; audience pleased. Sowers of Satan 15. Malbourne McDowell 20. Charles B. Hanford 21. A Baggage Check 22. The Girl from Maxim's 23.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, manager): Whose Baby Are You Oct. 29; efficient co.; fair audience. Field's Minstrels broke all previous records 30; entertainment first-class. Andrew Robson in Richard Carvel 1; excellent performance; business fair. A Runaway Girl was enjoyed by large audience 2. William Collier 4. A Stranger in a Strange Land 5. Florodora 6. A Poor Relation 8. Walter Baldwin 10.

DALLAS.—AMPHITHEATRE (George Auer, manager): The Prisoner of Zenda and Rupert of Hentzau Oct. 29, 30; fair business; good co. Adelaide Thurston in Sweet Clover delighted small audience 30; ran in Sweet Clover delighted small audience 31; whole co. good. Human Hearts 31; fair house and co. The Star Boarder 2 drew better than it deserved. Florodora 4, 5. East Lynne 6. A Stranger in a Strange Land 7. Field's Minstrels 8, 9.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; H. Boggess, manager): Alvin Joslin Oct. 28 to crowded and pleased house. Whose Baby Are You 30. Field's Minstrels 31; splendid business. A Runaway Girl 2; good business. Richard Carvel 4. William Collier 5.——AUDITORIUM (H. B. Warner, manager): Maurice Grau Grand Opera co. 4.

DENTON.—WRIGHT OPERA HOUSE (Wright Opera House Co., owners; Charles H. Donaldson, manager): Human Hearts Oct. 28; good co.; fair audience. The Knowles, hypnotists, 29-30; fair business; pleased hearers. The Star Boarder 30; fair co.; good business. The Prisoner of Zenda 31; co. good; fair house. Benedict's Quo Vadis 5. At Valley Forge 11.

BEAUMONT.—KYLE OPERA HOUSE (E. M. Wolen, manager): Shadows of Sin Oct. 30; fair audience; performance not satisfactory. Whose Baby Are You 31; performance satisfactory; large house. A Runaway Girl 1; excellent performance; large audience. Andrew Robson in Richard Carvel 2; satisfactory business; good performance. Under Two Flags 5. A Poor Relation 7. Florodora 8.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Under Two Flags Oct. 31; satisfactory performance; fair business. Human Hearts 1; small audience pleased. Adelaide Thurston 4. Richard Carvel 5.——ITEM: A religious revival is reducing the theatrical receipts here, but good business may be expected for rest of season.

HILLSBORO.—LEVY OPERA HOUSE (E. F. Ward, manager): Whose Baby Are You Oct. 31; fair house and co. The Prisoner of Zenda 30; good house; excellent performance. The Star Boarder 30; good house; performance fair. Richard Carvel 4. Alvin Joslin 5. New York Lyceum Entertainers 12. A Poor Relation 18. At Valley Forge 19.

GAINESVILLE.—OPERA HOUSE (Fred Gellis, manager): Hands and Trimble's Minstrels Oct. 30; splendid house; performance satisfactory. The Star Boarder 31; crowded house; pleased audience. At Valley Forge 1; fair house and co. Richard Carvel 12. A Run on the Bank 13. A Poor Relation 21. The Queen of Chinatown 22.

MCKINNEY.—OPERA HOUSE (Gerdts and Warren, managers): Murray and Mack in Shooting the Chutes Oct. 31; packed house; performance satisfactory. Richards and Pringle's Minstrels 1; excellent performance; pleased audience. The Prisoner of Zenda 2 to large and pleased audience. The Star Boarder 7. At Valley Forge 8.

HIGHTOWER.—MIETH OPERA HOUSE (C. W. Mieth, manager): Keene-Taylor co. Oct. 28-S in Another Another, Another Month Gone, The South Before, Aunt Bridget's Boys, Hands Across the Sea, Jolly and Gardens of a Great City. The Millionaire Tramp, and Under Two Flags; poor houses; co. handicapped by illness.

CORSICANA.—MERCHANTS' OPERA HOUSE (J. C. Evans, manager): Adelaide Thurston in Sweet Clover Oct. 30; good house; audience pleased. The Knowles, hypnotists, 30-2 to large and pleased houses. A Runaway Girl 5. Field's Minstrels 7. Richard Carvel 8.

PARIS.—PETTERSON THEATRE (W. R. Knight, manager): Human Hearts Oct. 30; fair audience; performance poor. Adelaide Thurston in Sweet Clover 31; small but delighted audience. The Star Boarder 1. At Valley Forge 2.

EL PASO.—STARY OPERA HOUSE (F. S. Rapp, manager): Florodora Oct. 30 to pleased house. Willa Holland 2. Hoyt's A Midnight Bell 11. A Stranger in a Strange Land 12. Elks Opera co. 14. Benedict's Quo Vadis 16.

DONIHAN.—OPERA HOUSE (A. J. Sturgeon, manager): Murray and Mack in Shooting the Chutes Oct. 31; crowded house; good co. Richards and Pringle's Minstrels, entire company, 32; good business and performance. Florodora to S. R. O. 33; excellent performance. The Runaway Girl 11; packed house; good performance. Al. G. Field's Minstrels 1, 2; good attendance; satisfactory performances. Alvin Joslin 3; fair attendance; good performance. Maurice Grau Opera co. 5. William Collier 6. The Night of the Fourth 7. A Stranger in a Strange Land 10, 11. A Poor Relation 12. Yellowstone Dr Angelis 13. The Sorrows of Satan 14. Melbourne McDowell 18, 19. At Valley Forge 21.

BRENHAM.—OPERA HOUSE (Alex Schoen, manager): Alvin Joslin Oct. 31; performance pleased; good audience. A Poor Relation 11. The Sorrows of Satan 12. Charles W. Hanford 13. Ellis Trotter 18.

NAVASOTA.—COLUMBIA OPERA HOUSE (Simmonds and Anderson, managers): Alvin Joslin Oct. 29; good business; satisfactory performance. Under Two Flags 2; poor business; excellent performance. The Minister's Son 12.

GREENVILLE.—KING OPERA HOUSE (Walter Rust, manager): Human Hearts Oct. 30 to large and pleased audience.

CLARKSVILLE.—TERRELL OPERA HOUSE (Robert Mallory, manager): Rose and Mason's Comedians 11-16.

SHERMAN.—OPERA HOUSE (C. Sartor, manager): Adelaide Thurston in Sweet Clover 1 to S. R. O.; audience delighted.

TERRELL.—MAIN OPERA HOUSE (E. L. Day, manager): Under Two Flags Oct. 30; full house; good co.

TAYLOR.—OPERA HOUSE (F. R. Carradine, manager): Local Local in Hot Lynne Oct. 30; a small house. Alvin Joslin 1 to full house.

BELTON.—GRAND OPERA HOUSE (A. J. Blackburn, manager): East Lynne Oct. 31; good house and co.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Morin, the Hindoo 6.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Jessie Bell co. had successful engagement Oct. 20-26. Plays: The Lottery of Love, The Royal Box, and Rosemary. In the latter play Julia Dean, of Salt Lake, made a decided hit as Dolly; whole co. excellent. Blythe Chapman, who once played in stock here, was warmly received. Sarah Cowell Le Moyne and an excellent co. presented The First Duchess of Marlborough 1, 2; large and interested audiences. Harold Russell, whose home is here, shared honors with the star.——NEW GRAND THEATRE (H. B. Mathey, manager): Chrysanter's Gus Vadis 28-30; fair business; good co. A Hometown Heart 31-2; fair business; co. well balanced.——ITEMS: Lawrence Manley, of the Bell co., is in the hospital here with symptoms of typhoid.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Maloney's Wedding Day 2 pleased full house. A Common Sinner 3. The Daughter of the Diamond King 11. Hunting for Hawkins 18. The King of the Opium Ring 25. The Village Parson Dec. 2.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Vermont Oct. 29 to large and pleased audience. Down on the Farm 2 to small audience; fair co. McCarthy's Mishaps 4 played to full house. Queen Mother Gould 14, 15.——PAVILION OPERA HOUSE (Chester A. Chapman, manager): American Female Minstrels 31; good performance; big house. The Dispatcher 6. Will H. Wood co. Dec. 11.——MUSIC HALL: Albert Armstrong, lecture, 12.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Human Hearts 1; good business; capable co. Down Mobile 2; fair business and co. Barbara Frietchie 4; pleasing performance; satisfactory business. Crawford's Uncle Frank's Carpenter co. 23-30. Vogel's Minstrels Dec. 7.

RUTLAND.—OPERA HOUSE (A. W. Hughes, manager): A Runaway Match 1; fair house and co. McCarthy's Mishaps 2; good house and performance. Kennedy's Players 23-28.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Through the Breakers Oct. 31. Keith's Vaudeville Stars 11, 1; co. good; poor business.

ST. ALBANS.—WAUGH'S OPERA HOUSE (C. R. Waugh, manager): Human Hearts 2; good attendance and performance. Down on the Farm 6; small house; poor performance. The Doomster 7.

BRATTLEBORO.—AUDITORIUM (G. R. Fox, manager): Dark.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Becker, managers): A Day and a Night 4 to small but appreciative audience. Howard Kyle in Nathan Hale 5; capacity audience delighted. Quo Vadis 7. The Wrong Mr. Wright 11. Rose Coclilan Shay Opera co. 12. When We Were Twenty-one 18. Judgment 27. The Gay Mr. Goldstein 28.

CHARLOTTESVILLE.—AUDITORIUM (C. J. Lotzman, manager): Howard Kyle in Nathan Hale 2; excellent co.; handsome costumes and stage settings; large audience. Myrtle and Harder Stock co. 4-6; big business; excellent co. A Day and a Night 8. Gertrude Coghlan 9. Circus Day 11, 12. Mabel Paige co. 24-30.

STAUNTON.—OPERA HOUSE (Hartman and Shults, managers): Myrtle and Harder co. in Ups and Downs of Life, Knobs of Tennessee, A Man of Mystery, Under Two Flags, Rogues and Riches, Little Philosopher, and The Little Magnet, to immense business; co. first-class. Quo Vadis 12. Mabel Paige co. 13-18. A Romance of Coon Hollow 26.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; A. B. Duesberry, manager): A Day and a Night 5; business and performance good. Nathan Hale 6, 7; business and performance good. Quo Vadis 8, 9. The Wrong Mr. Wright 12. Rose Coclilan Shay Opera co. 13, 14.

WINCHESTER.—AUDITORIUM (Atwell and Worthington, managers): Howard Kyle in Nathan Hale 1; fair house; performance good. The Vermont Girl 4; fair house; performance poor.——ITEM: A play is being rehearsed by local talent to be presented 14 for the benefit of Winchester Memorial Hospital.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Princess Rosalie (local) was repeated at a special matinee 3, and enjoyed by large audience. A Day and a Night 4; good cast; pleased audience.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): Rudgett Lyceum Opera opened 14; will be Allentown's Bill Masters. Mozart Symphony Club 18. When We Were Twenty-one 22.

PETERSBURG.—ACADEMY OF MUSIC (William H. French, manager): Sevengalls, hypnotist, Oct. 30-2; good business; audiences pleased. When We Were Twenty-one 28.

LYNCHBURG.—OPERA HOUSE (F. M. Dowpon, manager): Madame Modjeska and Louis James in Henry VIII 5; largest house in years; performances excellent. A Day and a Night 7. Gertrude Coghlan 8.

ROANOKE.—ACADEMY OF MUSIC (C. W. Bagby, manager): Gertrude Coghlan 7. A Day and a Night 8. Quo Vadis 14. The Wrong Mr. Wright 15.

SUFFOLK.—CITY HALL THEATRE (H. B. Hinn, manager): Lillian Tucker co. 18-30. Hamilton and Gregory's Comedians 21, 22. A Ball Boy 28.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, manager): The new theatre opened Oct. 28, 29 with Mr. and Mrs. Carvath H. Becker in Hamlet to large audiences; good co. Weir's Minstrels 31; large audience; good entertainment.——AUDITORIUM (Harry C. Hayward, manager): A Wife Wanted 30; fair business; fair co. Wilbur-Lovett Opera co. in The Chimes of Normandy 1, 2; co. below average; small business.

TACOMA.—THEATRE (F. T. Stafford, manager): Theodora Oct. 27-1; light business, Mrs. Minnie Tittell Brune very good; rest of co. fair. A Texas Steer 31; good house and performance.——AUDITORIUM (Green & Wesley, managers): Hunting for Hawkins 27-30; large audiences; combination co. John L. Kearney and Alf. Grant drawn.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Mr. and Mrs. Clarence M. Brune in Cleopatra Oct. 31; good house. Mrs. Brune combined; support poor. Gus Olson 7.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. R. Emery, manager): Stanley Dorsey Oct. 30 to large and appreciative audience. Members of West Virginia Legislature and house. Murray Comedy co. in Uncle Nature's Kansas, John Martin's Secret, and Her Sister; large and pleased houses. Minnesota 31. The Spoons 1. Lecture 2. When We Were Twenty-one 5. Lecture 12. When We Were Twenty-one 19.

WHEELING.—OPERA HOUSE (Charles A. Poltier, manager): Woodward's Pearl 1; S. R. O. Human Hearts 2; fair to good business. If I Had a Million 3. Rob Wilbur 4, 5. The Runaway Girl 6.——GRAND OPERA HOUSE (Chase & Poltier, managers): Murray Comedy co. (local and vaudeville) with The Wolf, Chase Among Cowboys, Uncle Nature's Kansas, The Floating Away, and Her Sister; co. fair; business good. The Floating Away 4-6. Pique's Baby 11-13. A Gypsy's Revenge 14-16.

HARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Jarboe, manager): A Day and a Night 1; pleased small audience. When the Lamps Came In 6; small house; performance unsatisfactory. At the Gates of Justice 11.——ITEM: Manager Jarboe is expected to commence to remodel the Central next fall and hopes to complete the improvements by Feb. 1.

CHARLESTON.—BURLOW OPERA HOUSE (H. S. Burlow, manager): Hoyt's and Parkinson Stock co. in Lost in Egypt, In the Heart of the Ore, and The Bankers Oct. 31-2; fair business and co. Schoolmaster's Feast 4; good business. Hoyt's U. T. C. T. Gertrude Coghlan 11. John Griffith 12.

HARRINGTON.—OPERA HOUSE (J. M. Barnett, manager): Carpenter's Quo Vadis 2; excellent performance; good business. The Runaway 4. Uncle Josh Spruceby 12. Pennsylvanians 18. The Real Widow Brown 19. Barlow and Wilson's Minstrels 24. Callahan's Feast 26.

WESTON.—CAMDEN OPERA HOUSE (George V. Fenton, manager): Quo Vadis 1; strong co.; S. R. O. audience. Pique's Baby 4; performance and business good. The Runaway 5. Uncle Josh Spruceby 11. Pennsylvanians 12. Alvin Joslin 13. Barlow and Wilson's Minstrels 19.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Palmer Stock co. 4-9 cancelled. Uncle Josh Spruceby 14.

SISTERSVILLE.—AUDITORIUM THEATRE (A. R. Davis, manager): A Hometown Heart 11. The Honest Hoosier 18.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Old Arkansaw 7. Reid Willey's moving pictures 12.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Palker, manager): The Blackstone moving pictures delighted large audiences Oct. 28, 29. Bunday Vaudeville 3; fine vaudeville bill over given here; large audience. J. F. Kelly and Dorothy Kent, Minnie Dale and Harris, Almont and Dumont, the Four Otis, Little Elsie Janis, Hill and Silvsley, James T. Corbett, Hickey and Nelson, and the Brothers Glenn comprised the bill. Pedd'shead Wilson 4. Tim Murphy 17. Are You a Mason 18. Arizona 22.

STEVENS POINT.—GRAND OPERA HOUSE (W. L. Semmon, manager): Lovell's Tent opened Normal Lecture Course with lecture on "A Glimpse of a Sculptor's Studio" 5 and pleased large audience. Bowie's Chicago Marine Band and Orchestra 28. Baby Land co. 31.——RINK OPERA HOUSE (John Sellers, manager): Barbour's Theatre co. opened 4-9 in The Little Princess and pulled good house. Other plays: Paradise Regained, Old Farmer Allen, Turned Up, Hoss Lyons, and Our American Cousin. American Exemptions co. 11, 12.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Wrong Mr. Wright Oct. 30; good performance; light business. Devil's Auction 31; fair house; pleasing performance. Blanche Walsh in Janice Meredith 1; fine performance to capacity. What Happened to Jones 5. Tim Murphy 6. A Breze of Partridges 8. Are You a Mason 12. Old Jed Prouty 13. West's Minstrels 15. Carey's Wife 20. Adelaide Thurston Dec. 7. Janice Meredith 9. If'lus 10. Quo Vadis 12.

FOND DU LAC.—CRESCENT OPERA HOUSE (F. B. Baker and H. S. Potter, managers): Delaware County co. Oct. 21-3 in Rescued from the Law, The Seven Friends of Hayseed, The Red Cross Nurse, and Dungeon of New York; good business; satisfactory performances. Richard Golden in Old Jed Prouty 4; good co.; fair audiences. For Love's Sake 5. Tim Murphy 14.

HARRISON.—TULLER OPERA HOUSE (Edward M. Fuller, manager): The Village Parson Oct. 29 pleased small audience. The Irish Pawnbroker 2; good audience; satisfactory performance. Barrow-Smith (2 A Breze of Partridges (2 good performances; small house. Cooper's Wife 7. The Gunboat 11. Are You a Mason 12. Queen Mayvood co. 13-16.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Hannan, manager): For Love's Sake 5. The Gunboat 12. Fatherhood Wilson 17.——CONCORDIA OPERA HOUSE (G. C. Worthmann, manager): Dark.——ITEM: G. C. Worthmann will manage the Concordia Opera House in the future in place of C. H. Mansfield, resigned.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Wilbur Opera Oct. 28; excellent performance; fair house. Fred'k Ardath Oct. 29; good house and performance. What Happened to Jones 4; good performance; poor house. The Bowery 7. Are You a Mason 8. Baby Land co. 11. Old Jed Prouty 14.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Blanche Walsh in Janice Meredith Oct. 29 pleased large house. For Love's Sake 1; excellent performance; large house. Are You a Mason 5. Old Jed Prouty 7. Tim Murphy 12. Lost in New York 18. Baby Land co. 22. The Spell of Life 28.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Wood's People's Players, featuring John E. Kelly, Oct. 17-19 in The Black Flag and Rip Van Winkle; fair business and co. The Irish Pawnbroker 21; full house; excellent co. Strickland Sisters in For Love's Sake 26; fair business; co. first-class. Slayton's New York Stock co. 7.

APPLETON.—OPERA HOUSE (John W. Thiltgen, manager): John Arthur, supported by the Hayden Stock co., in An Enemy to the Queen Oct. 29; fair performance and business. Old Jed Prouty 5. For Love's Sake 7. Who is Cohen 11. Howard Gould 12.

LA CROSSE.—THEATRE (James F. Stras, manager): Selden Stock co. in The Princess Virgie, The Masqueraders, The Burglar, Kathleen Mavourneen, Our American Cousin, and Twixt Love and Honor Oct. 28-S to light business; co. fair; held benefit performance 4 to fair business.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, manager): Old Jed Prouty 2; house crowded; performance excellent. Are You a Mason 4; crowded house; audience pleased. Dairymple Comedy co. 8-10. A Trip to Buffalo 12.

WAUSAU.—GRAND (C. S. Cone, manager): For Love's Sake Oct. 28; good house and co. Miss Grosbee deserves special mention. Slaton Stock co. 4, 5, supporting John Arthur in Enemy to the Queen and Virginius; good houses and performances.

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